

# THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

VOL. XIII., No. 335.

NEW YORK: SATURDAY, MAY 30, 1885.

PRICE TEN CENTS

MISS STELLA REES.  
Leading Juveniles. Disengaged season 1885-86.  
Address Mirror.

MISS HELEN OTTOLENGUI.  
Leading Business. Western Lights o' London.  
Address Simmonds & Brown.

MISS ADELAIDE THORNTON.  
Address this office.

MISS LIZZIE WALDRO.  
Juveniles. Address Spies and Smart, 12 Union  
Square, New York.

MISS JEAN BURNSIDE.  
Address N. Y. Mirror Office.

MISS HELEN FLORENCE.  
Address N. Y. Mirror.

MISS KATE BURLINGAME.  
Character or Old Woman. At liberty.  
Address 230 West 24th St., N. Y.

MISS ROSE LEE.  
Soprano. Address Messrs. Blackware, Dramatic  
Agents, London England.

MISS SYDNEY COWELL.  
Address Mirror.

MISS MAY STERLING.  
Juveniles or Boys. Address Mirror.

MISS ADA CAVENDISH.  
Address all letters to 8 Bloomsbury Square, W.  
C., London.

MISS ELSIE MORROW.  
Juvenile. Address New York Mirror.

MISS ROSALIE GOODENOUGH.  
Soubrettes. At liberty 1884-5.  
Address N. Y. Mirror.

MISS HELEN WINDSOR.  
Bartley Campbell's Siberia Company.  
Season 1884-85.

MISS LINDA DIETZ.  
Specially engaged.  
St. James' Theatre, London.

MRS. SOL SMITH.  
Grover's My Son-in-Law.  
Brooklyn Theatre, N. Y.

MISS ADA NEILSON.  
Leading and Heavies.  
On tour in England.

MISS ANNIE L. WALKER.  
Juvenile Soprano. Leading.  
1084 Fulton Ave., Brooklyn.

MISS FAY TEMPLETON.  
Comedienne and Contralto.  
Prima Donna Star Opera Company.

MISS AMY LEE.  
At Liberty. Address Mirror.

MISS ROSE SAKER.  
Criterion Theatre.  
London, England.

MISS EVA FARMINGTON.  
Soubrettes and Ingenues.  
Address Mirror.

MISS MARIE C. BLACKBURN.  
Leading Business. Address Mirror.

MISS CARRIE E. DANIELS.  
Address Mirror.

MISS LOUISE MULDER.  
At liberty season 1884-85.  
Address Simmonds & Brown.

MISS FLORENCE MARRYAT.  
Heavy Lead and Character.  
America in October.

MISS MARIE TAYLOR.  
Juveniles. Address Mirror.

MISS ALICE G. SHERWOOD.  
Leading Juveniles and Soubrettes.  
Address Spies & Smart, 12 Union Square.

MISS EMMA HUFLEK.  
Light comedy. With Martin Golden. At liberty  
after May 1. Address Mirror.

MISS ANGIE DELMORE.  
Juvenile Lady.  
Gus Williams' Company.

MISS LAURA LAWRENCE.  
Address Mirror.

MISS EMMA LATHAM.  
Address 313 West 2nd street, or Mirror office.

MISS ANNIE WAKEMAN.  
Address Mirror.

MISS ADELAIDE CHERIE.  
Address N. Y. Mirror.

MISS ISABEL JACKSON.  
Address New York Mirror.

MISS HELEN BANCROFT.  
Leading. Address Mirror.

MISS EMMA LAWSON.  
Eccentric Old Woman. Address Mirror.

MISS MULHOLLAND.  
Prima Opera Bouffe Artiste and Comedienne.  
Vokes Family, England.

MISS ANNIE MORROW.  
Address Mirror.

MISS AGNES HERNDON.  
Leading. Address Mirror.

MISS ESSI FENTON.  
Juveniles. Invites offers Season 1884-85.  
Address Mirror or Agents.

MISS EMILY HEADLAND.  
Elocutionist. Address all communications to Mirror Office.

MISS MAUD GANNON.  
Juvenile. Address Mirror.

MISS CAROLINE NATHAN.  
Soubrettes. Address Mirror.

MISS AMY GORDON.  
Prima Donna. Address 226 West 30th Street, or Mirror office.

MISS MATHILDE RIENHAULT.  
Principal Munich Theatres. Juvenile.  
English parts. Address this office.

MISS MAMIE B. JOYCE.  
Address in care of this Office.

MISS KATE HALL.  
Burlesque, light opera or ballad.  
Permanent address New York Mirror.

MRS. JENNIE FISHER.  
Character, Dialect and Singing Old Woman.  
Disengaged. Address this office.

MISS MARY BREYER.  
Heavies and Characters. Address this office.  
At liberty after May 16.

MISS NELLIE JONES.  
Leading Juvenile and Soubrette. At liberty.  
Address 31 Lafayette Place, N. Y.

MISS HATTIE BAKER.  
Second Soubrette and Utility. At liberty.  
243 Congress street, Portland Me., or this office.

MISS MARGARET MILLER.  
Leading Juveniles. Address Agents.

MISS ROSE CALHOUN.  
Soubrette. Address Mirror.

MISS ALICE HASTINGS.  
Comedy and Singing Business.  
Address the Agencies.

MISS CECILIA HERMAN.  
Soubrettes. Address Mirror.

MISS ANNIE DOUGLAS.  
Character Business and Old Women.  
At liberty. Address care of Agencies.

MISS MAMIE GOLDENSTIEN.  
Chorister-Comic Opera. At liberty season 1884-85.  
Address at Mirror Office.

MRS. ADELE CORNALBA.  
Star-Prima Danseuse Absoluta.  
Address P. O. Box 1960, or 108 W. 16th Street, N. Y.

MISS HELEN CORLETT.  
Soubrettes, Juveniles, Boys or Ingenues.  
Address Mirror.

MISS ADELE PAINE.  
Address Mirror.

MISS JULIA M. MITCHELL.  
Eccentric Comedy. Address this Office.

MISS FLORENCE D. KELLOGG.  
Prima Donna Soprano. Address Mirror.

MISS MINETTE THOMPSON.  
At liberty. Address Agents, or Mirror.

MR. SIDNEY R. ELLIS.  
Disengaged. Address care Mirror.

MR. GEORGE E. POULETT.  
Disengaged season 1884-5.  
Opera or drama.

MR. PERCY COOPER.  
Tenor. Address 24 Chandler street, Boston.

MR. FRED. A. J. DUNWICK.  
Manager, Treasurer or Advance.  
Address Glens Falls, N. Y.; or, care Mirror.

MR. JOHN J. WILLIAMS.  
As the Bad Boy with Atkinson's Peck's Bad Boy  
Company. Address Mirror.

MR. LESTER VICTOR.  
In the Ranks. Address Simmonds & Brown.

MR. CHAS. G. CRAIG.  
Disengaged after July 1. Address N. Y. Mirror.

MR. J. DUKE MURRAY.  
Business Agent Milton Nobles' Combination.  
711 Fulton street, Chicago, Ill.

MR. JAMES STEVENSON.  
Stage carpenter. At liberty. Address N. Y. Mirror Office.

MR. JOHN W. CROMWELL.  
Comedians. Address N. Y. Mirror.

MR. EDWARD C. GEORGIE.  
Asst. Adv. Agent. At liberty. References fur-  
nished 283 Market St., St. Louis, Mo.

MR. F. W. ZAULIG.  
Musical Director. 231 East Tenth street or Mirror.

MR. NELSON WHEATCROFT.  
Disengaged till August. Re-engaged by Bartley  
Campbell for next season. Address Simmonds & Brown.

MR. WALTER OWEN.  
At Liberty. Address Mirror.

MR. GEORGE E. OWEN.  
Business Agent or Treasurer. At Liberty.  
Address, care Job Print, 4 Alden Ct., Boston.

MR. ALFRED L. SIMPSON.  
Musical Director. Address Mirror.

MR. RICHARD VARNY.  
Leading Juveniles. Address Spies & Smart.

MR. PHILIP RECK.  
London, England.

MR. HARRY S. ROBINSON.  
Comedians. At liberty. Address New Hampshire, Ind.

MR. HENRY FUERNER.  
Musical Director. Fourteenth Street Theatre.

MR. JOHN E. INCE.  
Staying in Pa. Address Mirror.

MR. ERNEST LINDER.  
With Moore and Perry. St. James Hall, London.

MR. ED. P. TEMPLE.  
Address Mirror.

MR. MILTON NOBLE.  
May be addressed at his residence, No. 125 First  
Place, Brooklyn, N. Y.

MR. WALTER MORTON.  
Utility and Promoter. Address Philadelphia P. O.

MR. JAMES COOK.  
Utility. Address Mirror.

MR. BARRY SULLIVAN.  
In tour England, Ireland and Scotland.

MR. FREDERIC DARRELL.  
Leading Juveniles and Boys. Address 241 Oxford Street, London, England.

MR. ERNEST BARTMAN.  
Comedy and Character Old Man. Address Agents, or Mirror. Frank, 12 Union Square.

MR. DAVID HANCOCK.  
Leading and Stage Manager. Repertoire-Grand Company.

MR. GEORGE L. SMITH.  
Permanent address. Address Mirror.

MR. JOHN OSLANDER.  
Musical Director. Address Mirror.

MR. FRED LESLIE.  
Address Mirror.

MR. DAVENPORT REBUS.  
241 Broadway, New York.

MR. JOHN WILLIS.  
Saves Caricature. Address Mirror.

MR. CORNELIUS MATHEWS.  
Dramatic Author. Address Mirror.

MR. MARK SULLIVAN.  
Comedian. A Day Baby Company. Address 121 Union Square.

MR. CHARLES A. BUSTON.  
Manager or Advance Agent. At liberty. Address Mirror.

MR. JAMES A. GILBERT.  
With Gus Wiley Opera Company. Address of Blue Hill Avenue, Boston, Mass.

MR. J. W. HAMMOND.  
At liberty season 1884-5. Address Mirror.

MR. JAMES O'HARA.  
At liberty. Address 321 North 1st St., Chicago, Ill.

MR. HENRI LAWRENCE.  
Prima Tenor. Address Mirror.

MR. FRANK KARRINGTON.  
Address Mirror.

MR. O. W. EAGLE.  
Mansel Bond-Chauffeur's Kit. Address Mirror.

MR. JOHN T. MALONE.  
Address Mirror.

MR. JAMES O. HARRIS.  
With Madison Square Theatre. Address Mirror.

MR. RICHARD WAINWRIGHT.  
Advance Agent. At liberty. Address Mirror.

MR. FRANK WILLIAMS.  
Address 417 W. 2nd Street, New York.

MR. JOHN W. ARCHER.  
Address care N. Y. Mirror.

MR. BENJ. MAGINLEY.  
Madison Square Theatre. Season commencing September, 1885.

MR. J. W. NEEL.  
Open for engagement. Address J. A. Nori,  
S. W. cor. 15th St. and Columbia Ave., Philadelphia.

MR. OWEN FERREE.  
Stage Manager and Character Actor. With  
Mlle. Rhea season 1885-86.

MR. SEDLEY BROWN.  
With Lead Me a Dollar.

MR. WALTER WILSON.  
Address Mirror office.

MR. LILFORD ARTHUR.  
Always address care of Mirror.

MR. CHARLES L. VOST.  
Manager Owen Faucett's Company. Address 132 Laurel Street, Detroit, Mich.

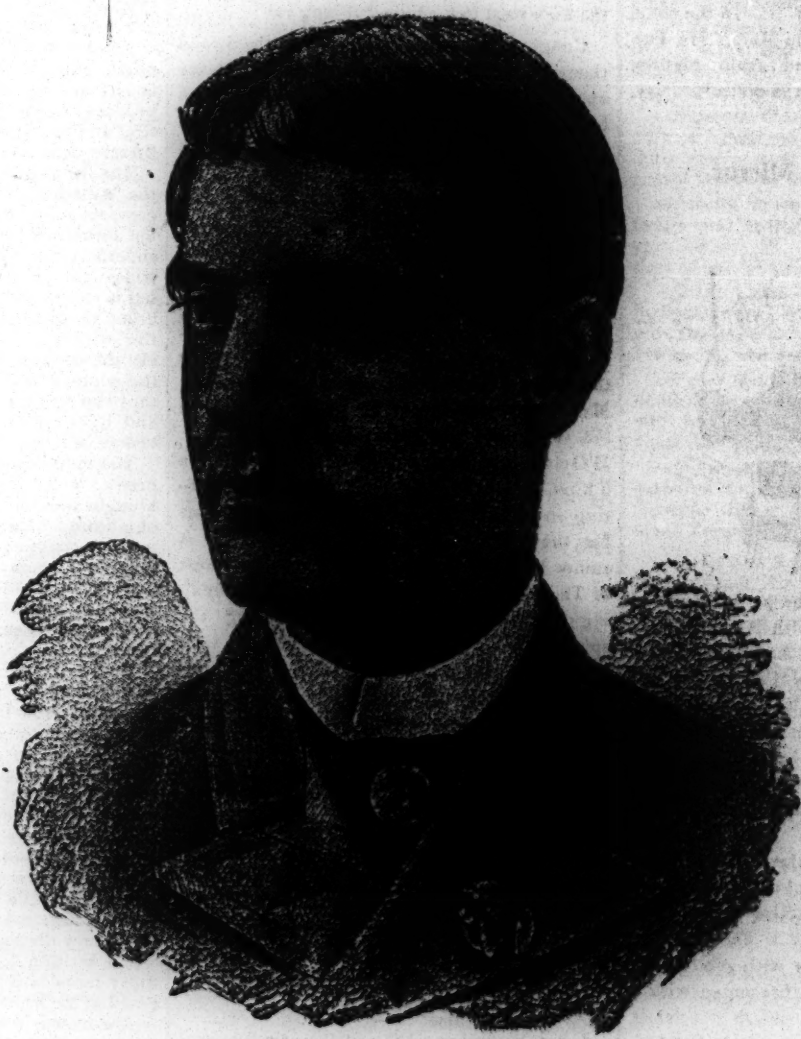
MR. EDWARD A. SGOOD.  
Basso. With Rag Baby Co. Disengaged after  
May 23. Address en route, or Simmonds & Brown.

MR. I. WILSON BROWN.  
Juveniles. Care New York Mirror.

MR. H. D. WALDRON.  
Juveniles and Light Comedy. Address N. Y. Mirror.

MR. ORRIN WILSON.  
Heavies. Address Mirror office.

MR. I. N. DREW.  
In the Ranks. Re-engaged Season 1884-85.  
Permanent address 2103 Mt. Vernon St., Philadelphia.



CHARLES BOWSER.

MISS ANNIE D. WARE.  
Address Agents, or 348 Sixth avenue, N. Y.

MISS LIZZIE MCCALL.  
Address Agents or Mirror.

MISS HELEN A. TRACY.  
Address Mirror.

MISS LEONORA BRAHAM.  
Savoy Theatre, London, England.

MRS. SCOTT-SIDDONS.  
Address care of Mr. Lamborn Cock, 9 Conduit  
street, W. London, England.

MISS RACHEL HOLCOMBE.  
Soprano. Address Mirror.

MISS ADELE FENTON.  
Juveniles. Late of principal English Theatres.  
Address N. Y. Mirror.

MISS MAE CLARKE.  
Leading Lady with Rhea. Season 1884-1885.

MISS HELEN REIMER.  
Singing Soubrettes and Character parts.  
With Boston Theatre company in A Rag Baby

MR. ALFRED B. COLBY.  
Address Mirror.

MR. HARRY FARMER.  
Musical Director. Address this office.

MR. JAMES ARNOLD-MORRIS.  
Address Mirror Office.

MR. FLOYD COOK.  
Youths and Minor Roles. Address 12 Union Square.

MR. FELIX MORRIS.  
Address Florence Wood Morris,  
226 East 27th street.

MR. W. A. EDWARDS.  
Address care New York Mirror.

MR. JARVIS STONE.  
Juvenile. Address Mirror.

MISS BESSIE BYRNE.  
Late Starring Tour. Address 132 East 28th St.

MISS MARIE VANONI.  
Europe for the Summer. Address care of J. Frame, 216 E. 70th Street, N. Y.

MESSRS. HYDE AND BEHMAN.  
Proprietors and Managers. Hyde and Behman's Theatre, Brooklyn, N. Y.

MR. WILLIAM GILL.  
Dramatic Author. Address Mirror.

MR. J. M. LARKIN.  
First and Character Old Men. Address Mirror.

MR. HENRY H. HALFORD.  
Heavies. Address Mirror.

MR. G. D. CHAPLIN.  
Stage manager Janaschek, season 1884-85.  
Address 245 West 11th street, New York City.

MR. WILLIS THOMPSON.  
Address Mirror.

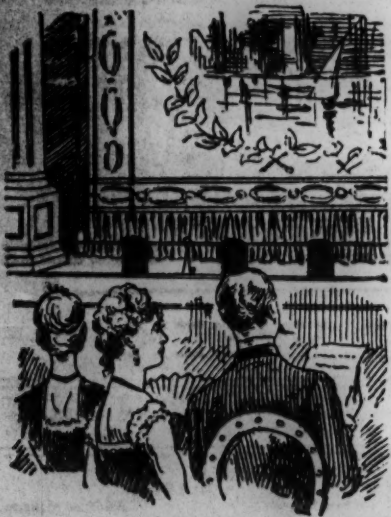
MR. WALTER C. BRADLEY.  
Utility. Address care New York Mirror.

MR. JOSEPH JACKSON.  
Characters and Heavies. Address this office.

MR. LEWIS MITCHELL.  
Third season with Brooks and Dickson.



## At the Theatres.



Milton Nobles is playing a special engagement at the People's this week, presenting for the second time in the Metropolitan his new play, *Love and Law*. Mr. Nobles has gathered about him a fair company. Dollie Nobles gives a fine performance of Ritta, the Italian street-singer. In the opening acts, when she is tortured in body and mind by her master, the organ-grinder, she was especially effective. Her later work, when, rescued from the slums, she is in a luxurious home surrounded by friends, her acting was invested with a most charming *naïveté*. She wore some very pretty costumes, and during the evening sang a number of songs that won upon the audience by their sweetness. In the past two seasons Mr. Nobles has wonderfully improved in her acting. Mr. Nobles gave a rollicking, devil-may-care performance of *O'Paff*, the Irish-American lawyer. It was a sketch easily recognized by an East-side audience. As the hero of the play and the protector of Ritta, all the points of the part were made with telling effect. The actor has a quiet, dry humor and a peculiar pathos that keeps an audience alternately laughing and applauding. The central figure of a stirring climax, in the act of doing some heroic deed, he can create mirth by dropping some witty remark, and instantly command the applause of the audience by a serious speech or movement. Mr. Nobles' *O'Paff* is a capital performance all through.

George W. Barnum played Giovanni Conti, an Italian organ-grinder, finely. It is a fierce, forbidding part, and the actor handled it well. His accent was especially good. Jennie Carroll did fairly as Old Rosa, a crone of the Mother Frochard type. Charles Warren was rather tame as Jimmie Nipper, a London thief. Jasper Craddock, the villain, was well acted by O. H. Barr. The small part of a German policeman was a very natural performance at the hands of Max Fehrmann. May Davenport played Helen Montague, a persecuted woman, in conventional fashion; but the part is of the stage stage, and only the best leading women could rouse an audience in it.

The play was finely mounted. Bay View Cottage, Staten Island, with bay and harbor in the distance, was a superb exterior from the brushes of the Hoyt brothers. They also displayed good work in the boudoir of Helen Montague. Other scenes were by Thomas Plasted.

If any credence were wanting to prove J. K. Emmet's undiminished popularity, it was furnished last Monday night, when a large and enthusiastic audience greeted the comedian at the Thalia Theatre in Fritz in Ireland. The songs were sung as only Mr. Emmet can sing them, and encores were plentiful. In the scene with Amelia in the third act Mr. Emmet's pathos earned for him a double call. Two cleverer children than little Mamie and Emma Livezey it would be difficult to find. The cast all round is fairly good. The scenery is above the ordinary level. Fritz in Ireland will be well patronized during the engagement at the Thalia.

A good-sized audience attended Harrison and Gourlay's performance of *Skipped by the Light of the Moon* on Monday at the Grand Opera House. The quaint quips and eccentric funniments of the popular comedians were enjoyed in the usual hilarious manner. The company is the same as when the entertainment last received attention in these columns. On Monday next Miss Coghlan will begin a week's engagement at this theatre in *Our Joan*.

Ada Gray gave her strong impersonation of the dual rôle in East Lynne to a good house at Niblo's Garden on Monday night. Miss Gray has made Madame Vine a character distinctly her own, and her performance offers many points for critical approval. The audience was not ungenerous with their applause for the star, while they seemed well pleased with the principal members of her supporting company.

W. E. Sheridan closed a fairly successful week at the People's Theatre on Saturday night. Its artistic success was most pronounced. But much of this success was due to the admirable company engaged in support. His performance of Lear was commented upon in these columns last week. On Thursday evening Mr. Sheridan appeared in his famous conception of Louis XI. It was a rare treat to lovers of tragedy, many of whom prefer Mr. Sheridan's Louis to that of Mr. Irving. Mr. Sheridan is not a stranger to New York in the rôle, having played it on several occa-

sions on the off-nights during the last Booth engagement at the Star Theatre. Therefore, extended criticism is not necessary. The craft, the cunning, the cruelty of the senile monarch were limned vividly to the intelligent and appreciative audience. And it may be remarked in passing that there was a goodly sprinkling of the more intelligent of the unemployed actors at every performance during the week. This was a flattering compliment to Mr. Sheridan, even though it may not have been a source of profit to star or manager.

John T. Malone, as Duc de Nemours, did not figure to such good advantage as in *Edgar in Lear*; but he nevertheless gave a good performance. As Marie de Commes, daughter of Philippe, Viola Allen must be credited with most excellent work. Her Conway and Hetty Tracy, as the more prominent figures in the peasant groupings, did very well. Altogether the support was not as evenly good as that given the star in *Lear*.

Sealed Instructions is still drawing large audiences to the Madison Square Theatre. The play will run a fortnight longer, when Mr. Raymond's Summer season in several new farcical comedies will be inaugurated.

This is the last week of *The Corner Grocery* at Tony Pastor's Theatre. On Monday Mr. Sully's new piece, *A Capital Prize*, will be brought out for the first time.

Nordeck, which meets with universal approval, remains the attraction at the Union Square. Mr. Mayo's acting in the title-rôle is stirring, while his support is composed of several excellent artists. Business has not been as large as the merits of the play and its performance deserve.

Adonis seems to be as popular as ever. On two or three nights during the week money has been turned away. The public seem never tired of witnessing Dixey's more than clever performance. Although the change from Miss Somerville to Mr. Fortescue cannot be said to be for the better, it is certain that the burlesque loses no weight by it. In the song, "I'm a Pretty Little Mountain Maid," Mr. Fortescue is recalled again and again nightly. How long Adonis will run it is difficult to say, but the end is still far off.

## The Musical Mirror.



The principal features of the performance of *The Bohemian Girl* at the Fifth Avenue Theatre are the fine vocalism of Alonzo Stoddard, the excellent acting of Henry Peakes and the fine work of the chorus. Alfa Norman's Arline was a disappointment; it did not approach her work in *Fra Diavolo*, either in singing or acting. But the large first-night audience was very friendly disposed toward her, and gave her plenty of encouragement. Mrs. Seguin is not in the cast this week. Her place is filled by Bertha Fricke, who is said to be new to the operatic stage. If so, her acting is not to be severely criticised. She has a fine contralto voice, and sang her numbers with good effect. During the evening she was presented with a large floral horseshoe.

Alonzo Stoddard is not an actor, but a better singer is seldom heard in English opera. The music of his *Arline* was a rich treat. The "Heart Bowed Down" drew forth enthusiastic plaudits, and the singer thrice responded to enthusiastic encores. The best of Florensteins are mildly gayed, and so Maurice Connell, recently of the chorus, came in for a large share. His performance was very bad, and his voice nil. George W. Traverer fairly yelled the music of *Thaddeus*. With such vocal athletics it is a wonder that his voice lasts a week. As "You'll Remember Me" is one of *Thaddeus*'s last numbers, it was feared the singer would have no voice left for the rendering. To the surprise of many, he sang it very fairly. He was rewarded with much applause. He invested "The Fair Land of Poland" with considerable dramatic action, but his vocal straining was very distressing. To most opera-goers Henry Peakes is the ideal Devilshoof, and his present performance suffers nothing in comparison with past efforts, except in voice.

By request, *Fra Diavolo* was sung at yesterday's matinee. Next Monday night *Martha*.

Crowds attend the performances of Polly at the Casino. The roof-garden on these warm nights is a delightful place of resort. Good music and appropriate beverages refresh both the ear and the palate, and groups of prominent men about-town and professionals may nightly be seen on this elevated haunt enjoying both pastimes to the full.

The Black Hussar is becoming more and more popular at Wallack's Theatre with music-

lovers. "Read the Answer in the Stars" is being whistled and hummed by everybody. There has not been a prettier opera comique presented in New York since *The Beggar Student*.

## London Gossip.

LONDON, May 16.

A few days since Dion Boucicault presented a new play at the Surrey Theatre the same evening, allowing for difference in time, as it was presented in San Francisco. This play he named *The Jilt*, and it is a collection of characters which have figured separately in his other successful dramas. It failed in 'Frisco, but in London it met with a grand success, and is regularly put on the bills for some weeks to come doubtless. The idea of using leading characters in one new dress is not a bad one, and is but another proof of Boucicault's originality of dramatic skill.

Sometimes an old idea may be done to death, however. This is the case with Mr. Toole's last play, *The Great Tey-kin*, a sort of comic paraphrase of the comic Japanese opera of *The Mikado*. It has failed, and is to be succeeded by a new comedy, dealing with honey-moons, saith report.

Ada Cavendish Marshall is spending her honeymoon at the Standard Theatre in her play *In His Power*, which her London friends hope is not at all descriptive of her state of mind at present.

Mrs. Annie Conover evidently was in some one's persuasive power when she produced her melodramatic nightmare of *Judael* at her Olympic matinee benefit. However, she herself did excellently with a bad part, filled with unexpected exits at all conceivable points, and teeming with the style of melodramatic rubbish of a past century. Her own part in the play is to be written up and improved. Mr. Fernandez' part, a sort of Shylock of a latter day, is to be judiciously pruned, and the play is to start on a provincial tour, headed by the little manageress. It may be stated Mr. Fernandez made a pronounced hit. This gentleman still continues to thrill the Adelphi audiences in *The Last Chance*, which is now on the high road to a successful long run.

Congratulating Mr. Fernandez on the Strand this week, the *MIRROR* scribe looked up to see approaching Mr. Richard Mansfield, here on his Summer vacation. He looks well and jolly, and has had several offers for a London season. Yet he hesitates and confesses to a desire to tread dramatically next season his own favorite Boston boards.

Another noted figure about town is Charles Burnham, of the Globe Theatre, Boston. Mr. Stetson's right-hand man, here for a visit which is part business, part pleasure. Mr. Burnham is negotiating for *The Mikado*, over which there seems likely to be a little squabbling. Mr. Rice wants it, everybody wants it. On *dit*, it is not yet positively sold to any one. D'Oyly Carte prefers to have it presented in a hired theatre in New York or Boston—putting on his own company especially taken over for the purpose, and drilled accordingly. A rumor is in the air that a piracy will be done of *The Mikado*. Some one is said to be stealing opera and vocal score, and infusing the spirit *ad lib*. The scores are now both on sale, so who can stop a piratical version. Such conduct is most reprehensible on the part of any reputable manager or writer. It is stealing a writer's brain, and is the meanest kind of thieving. No law may prevent it, yet all who write themselves, whether it be music or literature, have experienced the heartache caused by seeing their mental labor coolly appropriated by some scoundrel who deserves State prison for his act, as much as though he stole money or jewels. One consists of the jewels of the mind, the other the more tangible but meaner jewels of the vision.

I was discussing all this at the new rooms of the American Register, 446 Strand. Of course, woman-like, I became sexed. A soft, pleasant voice soothed me, and turning around I saw the rosy face and amiable countenance of that most charming man-about-town, Captain Doty, of electric light fame. Every one welcomes Captain Doty, a great friend of actors by-the-by, for he is invariably the harbinger of good luck, and is called often "Horseshoe Doty." "Keep cool, friends," he said, "and come back to inspect these beautiful rooms and drink a glass of American ice-water from the silver tankard." Obeying, I soon found myself in a delightful little drawing-room dedicated to the ladies. A writing desk and pen and ink were conveniently placed. Easy-chairs and sofas were about, with an American rocker. The colors were harmonious and restful, and above all a centre-table was littered charmingly with newspapers of New York and London. At the side was a compact little holder of brass and oak filled with NEW YORK MIRRORS for weeks back and bearing on the little brass plate on the handle, "With compliments of Messrs. Maple." This firm did the furnishing, using their own taste, and the managers of the American Register gladly paid their account of twelve hundred pounds for the same. THE MIRROR being the most popular dramatic paper on sale, they tendered their neat compliment in the manner I've described. They are rumored as being under contract to furnish a villa for Mrs. Langtry on the Thames, and they do quite the bulk of the theatre trade, their art designs being especially pretty, both for house and for stage purposes. It is a comfort to Americans

to know where they may rest and read, and already the newly-decorated premises of the American Register are becoming the favorite resort of the American traveler within London's gates.

Captain Doty, an American who has passed most of his life here, tells me that he hears on good authority that Tony Hart, formerly of the firm of Harrigan and Hart, since he has dissolved his partnership with Harrigan, is to establish in London a theatre, or music hall, calling it Hart's Varieties. The complaint is that the music halls as they exist at present in London are running in grooves of the same old amusements over and over again. Hart will, with his Irish eccentricities, give a new flavor to this class of entertainment.

Returning to the Surrey Theatre, Amy McNeill has been making here lately a great success with that ever popular drama, the *Woman of the People*. Old plays have a hold on the theatrical populace when worthy, and J. S. Clarke in *The Widow Hunt* charms as of old, though Mrs. Maddick, aside from her beauty, possesses little to aid her in portraying Mrs. Swansdown, a part filled with delightful comely points, and requiring a trained artist to grasp each one. Rip Van Winkle, old but ever good in its musical dress, has turned away visitors from the Grand Theatre, and again Mr. Frederick Leslie holds London captive.

A. W.

## Dramatic Literature.

The time would seem to have arrived in the history of the American drama to consider what it is contributing to the standard literature of the stage.

If we look around us and over a population of fifty millions, with innumerable centres of production, writers by the thousand, presses and publications by the million, how much of all this intellectual activity can be segregated in the interest of permanent authorship connected with the theatre?

What have we to show in the way of tragedy, comedy and classic farce which can range on the shelf by the side of Shakespeare, Sherdar, Goldsmith, Knowles, Foote, O'Keefe, and numerous others whose names and works are household words?

At the best American dramatist can be said at this time to have contributed miscellaneous to stage authorship. The works they produce, while they are meritorious in a practical and commercial sense, fail to exhibit the literary qualities which endure.

The formation of the modern and especially the American drama are not laid deep in the compact and capacious strata of human nature, but rather lie on the surface and deal with the superficial and transient rather than the intrinsic and permanent. The structure is there, but it would be difficult to determine to what order of architecture it belongs. To be sure, the building has doors, windows and a roof; but the door is as likely to be in the roof and the window in the cellar as in positions where they can furnish convenient exit and entrance and light that will illuminate and guide the visitor or occupant.

The methods of American playwriting are pretty well illustrated in a case recently brought into our courts where, the authorship of a drama being in question, one of the contestants claiming that he had furnished the text upon which the original MS. was written; that for his characters he selected some of the names of several friends, and had written part of the play when riding about the city on business.

By way of testing the dramatic ability of the two claimants, it was suggested that each should write a portion of it there in open court to determine who was really the "original Jacobs" in the controversy. But his Honor, the Judge, declined the proffer on the ground that the court could not wait for the writing of any dramas. Wherein we hold that the Judge showed excellent sense.

In the time of Horace it was considered a test of poetic versatility for an author to stand on one leg while he recited his poem. It would perhaps improve the modern product if a contemporary dramatist could stand on his head while writing his play, thereby restoring his topsy turvy brains to normal action. The proposition to throw off a scene or two impromptu illustrated well the hurry-scurry style of the prevailing drama.

## Amateur Notes.

On May 20 an entertainment was given at the University Club Theatre in aid of the Bartholdi Pedestal Fund. The pretty little hall did not contain a numerous audience, and the Statue of Liberty apparently made but meagre progress by the benefit. The Little Treasure constituted the opening attraction. The majority of the cast were professionals, and included Lillie Eldridge, Mrs. Hill and John Sutherland. This comedy was followed by several acts of *The Merchant of Venice*. Alfred Ayres assumed the important character of Shylock. To those who have read Mr. Ayres' soliloquies on the art of acting there awaited naught but disappointment. In appearance and action Mr. Ayres failed for a moment to disguise his identity or to grasp the rôle of the crafty Shylock. This proves that despite extended theoretical knowledge, a true actor can attain distinction only by practical experience and hard work. A triumph was attained by Genevieve Stebbins as Portia. Miss Stebbins delivered her lines in the trial scene with composure, force and feeling, and is worthy of a place in a good company. Miss Campbell, as Nerissa, also gave capital satisfaction. Much interest was manifested in the appearance of W. O. Partridge, a pupil of the Lyceum School. Mr. Partridge is a young gentleman of refined education who has decided to adopt the theatrical profession permanently. He appeared as Gratiano, and brought to the part a commanding physique, gentlemanly bearing and a well-modulated voice. At present he proves that the faults of the crude amateur have not disappeared under the tutelage of the School regime. With perseverance and his physical advantages he may make his mark by studious labor and in proper channels. J. M. Randel made a fairly commendable Bassanio, and John Brown a satisfactory Solanio. He should restrain himself, however. A portion of his enthusiasm should have been im-

parted to the young gentleman who essayed the part of Solanio. Those in the audience should not be saluted, and an irrepressible grin at the efforts of those on the stage is not to be applauded. M. E. Field made a praiseworthy Tubal and Frederick Vroom delivered the words of Antonio with feeling. He should speak less inaudibly, though. As a whole the performance was not nearly as capable as that of the *Mimosa* earlier in the season at the Academy of Music.

Amateurs as well as professionals are gauged in their ability according to their experience. Many of those now before the public have been identified with theatricals for a dozen years or longer. These, of course, play with more proficiency than some of their young colleagues. In fact there are a number who have more practice than dozens of actors who have been journeying with the regular combinations for the past three or four seasons. Under the guidance of professional stage managers like F. F. Mackay and George Becks they become acquainted with all of the manners and artifices of the stage. The amateurs who have been appearing under the patronage of well-known society people and of the Lyceum School should not be considered a criterion of the results of several societies both in New York and on the other side of the bridge. In the coming enactment of *False Shame* the public may be afforded an opportunity to judge of the work of which amateurs like these are capable. With one or two exceptions the efforts of the Gilbertians in this play would do credit to any of the New York places of amusement.

Mrs. James Brown Potter will not appear again this season.

Henry Gough benefited at the Brooklyn Academy on Wednesday week. He realized about \$1,000. Emma Henry Thomas, Alice Mersereau, Helen Clark, C. L. Wilson, J. G. Hill, J. W. Macy and others were in the cast.

The production of *The Flower of a Day*, at the University Club Theatre, on Thursday last, was very successful as far as a large and friendly audience goes; but success from an artistic point of view it did not attain. The play is adapted from the Spanish, and adapted very badly. The players did not once get a chance of showing what they could do. Albertine Walters, in the small comedy part of Constance, was excellent. Gertie Erroll should remember that laughter in pathetic scenes does not enhance success. Robert Deshon will make a very good actor when he has thrown aside the very amateurish mistake of overacting. Julian G. Atkinson was an excellent Captain Volney. The mounting of the play was very good.

On Tuesday, May 12, the Park Dramatic Union gave its third performance of the season. The programme consisted of a melodrama in three acts entitled *Almost a Life*, and a one-act farce called *The Man in the White Hat*. In *Almost a Life*, Mr. Holland carried off the honors. It would have done good to those people who scoff at our amateurs to see this gentleman's excellent rendering of the part of James Conyers, a New-mannered trainer. Messrs. J. D. McCarthy, H. J. Marcus and Sol G. Frost all acted well and were the recipients of a good deal of applause. In the farce *Kitty Lee* was the only one deserving notice. She played the part of a maid-of-all-work so earnestly that she kept the whole audience in a roar. During the evening the orchestra, under the direction of Signor Conterno, played some very good music.

William Ordway Partridge assumed a leading rôle in *The Little Treasure* at the University Club Theatre, Wednesday evening. The play will be reviewed at length next week. The performance was in aid of the Bartholdi Fund.

Harriet Lawson was at one time a professional actress. Her daughter, Ella Greene, has inherited her talents.

J. G. Halsted and Boyd Everett are two of the most promising delineators of fops on the amateur boards at present.

Eleanor H. Boyd and Elita P. Otis seem to have disappeared from public notice. They are both clever.

There will be but few amateur entertainments during the Summer months.

On Thursday evening *The Chimes of Normandy* was repeated by the Amateur Opera Association. Emma Henry Thomas, Alice Mersereau and J. W. Macy were in the cast.

Kismet was given a second performance at Chickering Hall on the 18th. Louise Shepard, one of the belles of Saratoga Summer life, made a very favorable impression in a leading rôle.

The production of *Cape Mail* and *Doing for the Best*, which was to have occurred at the University Club Theatre, has been postponed.

Mary Sears, of the Lyceum School, will resume her professional labors in the Fall.

## A Statue to the Drama.

The New York Union, May 16.

Poe's statue in the Park was placed there by the New York Mirror and Booth. The inscription on the pedestal was a happy thought, for without reading that no one would know it was intended to do honor to the drama. If the lovers of the divine art called poetry had paid to build a statue to Poe, all could understand it, but it takes a wonderful stretch of the imagination to get at the reason why Poe should be selected to have a place in the Park by the exertions of a dramatic press and profession.

Poe was the child of actor parents, but he never wrote a line worthy of the stage. The proof of which—his writings—are in the drawing-room and library, but not on the stage.

THE MIRROR can put in the Park a statue to the drama.

If THE MIRROR will lead, the profession and the public will erect a statue in the Park to the drama, worthy of the art and the place, such a statue should represent a group of men and women who have exalted the drama in America.

That group should be composed of American managers, actors, actresses, dramatic authors and American journalists, for these have made the drama what it is in any other country. The way to get the money to erect such a work in the park, is to attach to each theatre ticket a coupon costing from one to five dollars, according to whether the ticket is for the dress circle, orchestra or boxes, which coupon would entitle the holder to vote for whom he or she desires to have a place on the pedestal of that statue in the park to the drama. Then at the end of the season let the ballots be counted, and the majority vote decide thus. The drama would have a representative statue in the park, erected by the lovers and supporters of the drama.

THE MIRROR can do this because THE MIRROR is to the dramatic profession what the *Union* is to the Democracy; its favorite journal.

The World is getting up a pedestal for a French idea of Liberty. Let THE MIRROR get up the statue to the drama in the park.

Theo has left the Grau French Opera company and is on her way back to Europe. The company continues *en tour*, and will play three weeks in Montreal in June. The tour has been very successful, although the Chicago engagement was not productive of good results financially.



## The Giddy Gusher.



I had a story-book, as a child, about David Crockett and his Bear, and Daniel Boone and his Kangaroo, and some way imbibed a prejudice against both those old pumps which held good till I met Frank Mayo and his play out West.

I am thoroughly used to meeting actors with new plays, ready to stake their lives on the merits of the last crowning effort of actor and author. They don't speak of them as modestly as Johnny Thompson did of something he produced, which he termed "a little idiosyncrasy of his own."

There's no idiosyncrasy about all the new plays our actors buy. They are simply perfection, and nothing they ever had, or anyone else ever had, approximated to the last thing they go starring with.

Take them at the end of a disastrous season and the play is "rot—utter rot." Let them succeed in selling it, and it's a lovely thing to hear them discuss the other man's prospects.

When I met Mayo, years ago, and he raved about Crockett, I thought it was only another chapter of the old story. But when I saw the play, despite the dreadful wolves' heads that they shook at us through the gaps in the log cabin, I liked it very much, and was thoroughly impressed by the earnestness and truthful enthusiasm with which Mayo endowed the part he played. So meeting the exuberant Frank on the slave-mart, the other day, I was easily won over to see Nordeck. A five-act romantic drama is a thing to flee from like the measles. Your Gusher in warm weather hankers after The Black Hussar and Adonis and easy pieces like Nanon, and abhors plays with plots that abound in much muscular elocution. But she couldn't help liking Nordeck. There's such a real-for-true earnestness in Frank Mayo; he's like the Three Guardsmen on two legs. He has the soul of young Loch-invar, and he fairly bubbles with the old rapier-drawn romance that lights up the pages of the elder Dumas.

It was the same spirit that lived in William Wheatley and animated The Duke's Motto. It is artificial in its expression, but real and natural at its source. I always think of the Crusades and the Holy War, and look for his lady's colors on his breast, in the presence of Frank Mayo. To be sure, there are New York store-boys on his dear legs when I meet him on Broadway; but the glint of armor and the clash of steel creeps through the woolen garments. I must always think of him as a knight, and associate visors with his visage and helmets with his hats. In the absence of a sword and lance he takes kindly to other arms.

I think he will remember taking a pair of duelling pistols from the rooms of the Gusher, in London, one night, and making the Strand a howling wilderness. He wore a Bond street suit of clothes, but to all intents and purposes he was Bragelonne, the son of Athos, or D'Artagnan, in quest of adventure, and the curled Assyrian, Fred Hudson, had a lively time to prevent Frank from entering the lists and having a tourney with the mutton-headed sentinels of Victoria. Mayo was in his element—well armed, a regular Mousquetaire. A pistol the size of an arquebus in each hand, he needed only to find a beauty in distress, or a knight sore pressed, to sail in and distinguish himself. Vicky shivered in her bed and pulled the clothes over her head as rumor of Mayo's invasion of the Strand reached her palace.

It's as natural for Mayo to play Nordeck as for a duck to swim—to be a big, chivalric, romantic creature doing manly deeds, and uttering noble sentiments with the air of Palestine and the flavor of a Norse-king hanging about him. In Miss Kidder he has found just the girl to support him. She's just the sort of female to swoop down and fasten a favor to the sword-handle of a knight. But, my friend Frank, rehearse that last scene and endow that young lady with some perceptible emotion and astonishment at seeing the dead alive. Even as she bewails the loss of her love he appears before her in the flesh, and she takes it as she would a doughnut. That she comes of a family of resurrectionists as well as ministers, one must think when they see how little the raising of the dead sets her back.

Why, a few successive screams, one positive howl of horror, one comparative yell of uncertainty and one superlative shriek of satisfaction, would have settled the whole business and raised the curtain on the last tableau three or four times. But the pudding way in

which Miss Kidder looked at her restored love; the slippery-elm style in which she slunk over to him and laid her head on his breast, with a you-don't-say-so manner of surprise, put a tame finish on a good situation.

The last act of Nordeck could be made in many respects much stronger, but Miss Kidder's moonlight countenance, devoid of one particle of feeling, sapped its strength; and waking up the lady will do almost as much for the play as writing up the scene.

What's the matter with the young women, anyhow? Seems to me they are more easily discouraged this season than any preceding one. They are blowing themselves to pieces with powder and eating paris-green in hotels and boarding-schools all over the country. I tell you, the taking-off of Madame Restell has increased the number of female suicides in this country materially. That old girl's name was a tower of strength. Restell meant Rescue to thousands out of hundreds who applied every month to that widely advertised and universally known woman. She treated perhaps one-fourth; the other portion she directed to other and cheaper parties.

I had a long and interesting conversation with Mrs. Lohman (Restell) one day. We sat together near the landing at Bay Ridge and talked half the afternoon. When Madame Restell was a young girl, she boarded in a house where dwelt several handsome women. One of them, a Miss Amelia ———, was called the Duchess. She married a circus man. Another was a Marie ———. She lived to make a fine match and become a model of respectability. A third was a Miss Georgine ———, who was the most intimate friend of Caroline ———, afterward Mrs. Lohman and Madame Restell.

This Georgine had led a terrible career till sickness laid the corner-stone of a new life, and when a woman of fifty years she did a great deal of good among the young 'in and around Boston and other Eastern cities. I heard her once relate in public much of her sad experience, and riding with her afterward on a long journey she told me a great deal of Madame Restell. So when I met the Madame I made great friends with her at once. I found her to be a very intelligent woman, and in reference to her business she made this remark: "I have robbed the Morgue of a thousand unknown suicides. The world is full of valuable lives that I have restored to it. Out of one hundred women who came to me fifty contemplated suicide."

Certainly the prints of the day bear out poor old Madame Restell's statement. The betrayal of a young girl has its usual result, and in the hour of her fear and anguish, the awful fate of disgrace and exposure pending, there seems but one avenue of escape—"into the jaws of Death," though it may "be the mouth of hell."

It is the fate of youth to value too dearly the condemnation of this world. It's only as they get nearer the next that they have some little misgiving as to its advantages. But take an untried, innocent girl, whose affections have carried her over the Dam. The very heavens seem to have shut down about her. Her geography abandons her. The little town she lives in seems to be the be-all and the end-all. To be disgraced in the eyes of Podunk, to have that horrible Miss Pinchnose Pettibone scorn her, to be found out by father and mother—in a word, but nine times out of ten it's Mrs. Grundy of whom she is most afraid, and, forgetting that Podunk is only a vulgar fraction of her earthly arithmetic, she rushes to death as the only other country.

I am never going to see a young girl in evident anxiety of mind cross my path without making an effort to understand her trouble, and offering such advice and assistance as lies in my power. If every other woman will turn the same resolve and will approach a poor, suffering girl without a tract in her hands, many a pale young face will be saved from the marble slab of the Morgue. Do you suppose if I had been in that town of Lyons when that poor little Biedert girl was attracting attention by her evident perturbation of mind; all one weary day in which the desire to live and the necessity to die were fighting its dreadful battle in her helpless soul, that I wouldn't have jumped in and offered some consolation and advice that would have turned her from her purpose. Indeed, I would. There's a way to approach any one in this world, and the Lyons who inhabit that town where she bought her pistol must be a set of ten-pins or they would have done something. Every one who met the girl saw her mental distress, and yet she found a shop kept by some muddle-head who sold her a gun.

In view of what Mrs. Partington would call a perfect epicure of disaster and suicidal females, I shall accost every red-eyed, anxious woman and tell her I have been cruelly deceived by an Ichabod in whom I trusted; that I am sick of a world that had no charms left, and ask her if hers is to be lead or paris-green, and when she tells me—they all tell me—the particular agent she has selected, I can easily convince her that there are Ichabods left who, being untried, have recommendations; and if there are other difficulties, leave consolation to me. No one ever commits suicide who listens to the

GIDDY GUSHER.

## Professional Doings.

—Max Freeman has returned to New York.  
—Harry Lee may star in The Don next season.

—Mrs. Charles Poole left for England last Friday.

—T. Henry French will sail for England in about a week.

—Harry Clarke has joined the Corinne Merriemakers.

—Frank Losee and Marion Elmore go with Bartley Campbell.

—Fred Lennox goes with the Bluff Burlesque company.

—Bartley Campbell is expected to return to America by June 12.

—Zelda Seguin will return to the Fifth Avenue on Monday night.

—Fin-Fin is a potent attraction the present week at Koster and Bial's.

—Edear Davenport will leave in a few days for his home at Canton, Pa.

—Mrs. Langtry lately purchased W. G. Wills' play, A Young Tramp.

—Harry Miner has re-instituted Wednesday matinees at the Union Square.

—Charles Abbott has been re-engaged by Maggie Mitchell for next season.

—The Seventh Regiment Band will appear in The Black Hussar on Monday.

—I. N. Drew, for two seasons with In The Ranks, has several offers for next season.

—John F. Donnelly is out of town attending to the business of the Tom Sawyer company.

—The George France Dramatic company went to pieces in Plattsburgh, Neb., recently.

—Grace Hawthorne's new play, The Royal Divorce, will be brought out in San Francisco.

—S. F. Howard, George de Vere and Frank McClelland have signed for Siberia's next tour.

—Jennie Kimball Little Corinne and the Merriemakers are resting this week in the city.

—Boker's new play for Barrett is called Glaucus, and deals with the last days of Pompeii.

—There are now touring the country half a dozen Wild Wests of varying degrees of wildness.

—Alva Holbrook and Eva Turnock, of the Corinne Merriemakers, were married last week.

—Luke Martin has been engaged by Manager McVicker for Freund's play, True Nobility.

—Edward Connell, the basso, leaves for England in about a week, but will return in the fall.

—Hyde and Behman are playing varied attractions to packed houses at the New Park Theatre.

—Sidney Drew signed yesterday with Frank Sanger to play a comedy part in In His Power.

—H. W. Herman has been engaged to play George Benson, the heavy part in Shadows of a Great City.

—Sydney Rosenfeld says he expects to be pretty thoroughly gayed during his lecture on Sunday night.

—Lillian Lewis closes her connection with the Only a Farmer's Daughter company on Saturday night.

—Alonso Hatch will probably accept Manager Ford's offer to go to St. Louis with one of his companies.

—J. B. Polk has been offered dates in New York City, and will probably play here for two weeks this Summer.

—Zozo did the largest week's business ever known at the Troy Academy of Music, where it opened on May 18.

—Robert Ward and Mr. Reed, late of the Abbott Opera company, have joined the Corinne Merriemakers.

—Willis Ross has begun booking time for several companies. He is located in New York for the Summer.

—Harry LeClair and W. J. Russell, who have been a sketch team for many years, will separate in a week or so.

—The Crescent Comedy company is meeting with success in Texas towns, presenting an absurdity called Perplexities.

—C. W. Coote, Alice Butler, Lizzie Newman and Emma Mülle have been engaged for the Eustis Burlesque company.

—Lester Wallace has purchased Petrovna, a new drama by Sydney Hodges, and it will be done at his theatre next season.

—J. R. Rosenquest will remain as secretary to Manager Colville after the latter gives up the Fourteenth Street Theatre.

—N. D. Roberts arrived in town yesterday. He is booking time for Hanlon's Fantasma and Daly's Vacation companies.

—R. L. Downing has the starring fever very bad again. He will go out next season with David Garrick and another piece.

—Adeline Stanhope has not yet signed for next season. She has several offers. One for the legitimate is being considered.

—Last week in a MIRROR paragraph the name of Gertrude Elliott was printed "Endicott" through an error of the types.

—Manager Fleischman, of Philadelphia, thinks of forming a good stock company for the Walnut Street Theatre for season 1886-87.

—Carrie Turner and Raymond Holmes have signed with C. W. Coudcock for The Willow Copse. Frank L. Bixby will manage.

—Denman Thompson opens a Western season in Denver on June 1. He will open in San Francisco for three weeks on the 22d, and play Portland, Ore., a week in July.

—Evangeline, Horrors and other burlesques are to be revived by the Surprise Party now in process of organization. It is almost settled that John A. Mackay will be the star.

—Bella Moore has just closed a successful season of thirty-nine weeks, during which time she has appeared in sixteen States and made a reputation that will be of value to her.

—On Tuesday night Harry Standish was engaged by Manager McCaull to replace A. W. Maflin as stage manager and to play the Meiningen actor in The Black Hussar.

—As late as ten minutes after the performance visitors pay the admission to the Casino solely on account of the roof-garden. It is even well filled during the performance.

—A new march was introduced into Polly Beudet, and on Monday night next Rose Beudet, Belle Urquhart and Carrie Andrews will do the sword exercise with the men.

—Charles Drew will not go with the Rag Baby next season.

—Julius Cahn is now business manager of the Tom Sawyer company.

—Almea had a successful opening in San Francisco on Monday night.

—Melbourne McDowell will remain with Fanny Davenport next season.

—A. E. Sumner is now managing Sauahbra's Oriental Entertainment.

—The Jilt has saved Boucicault from having a merely so-so season in 'Frisco.

—Jeff. D'Angelis and George Turner go with the Bluff Burlesque company.

—A new mine in Saguache County, Col., has been named the Little Corinne.

—McKee Rankin will produce The Pavements of Paris in San Francisco on June 29.

—Nellie Irving, who is a good soubrette and plays boy parts especially well, is disengaged for next season.

—O. W. Eagle, who is playing leading business with the Chanfrau company, has several offers for next season.

—Mr. and Mrs. George Richards, of Fun in the Bristol company, close their connection with that party in Chicago on the 31st.

—The new Pavilion Theatre in Brooklyn will be opened by the Grand Comic Opera company on June 15. It will seat over 4,000.

—John J. Ruddy, formerly treasurer of the Fifth Avenue and Booth Theatres, will occupy a like position at a city theatre next season.

—Percy Meynall, who has been with the Hanlons since they returned to America four years ago, departed with them last week by the *Synthia*.

—Charles Thomas, manager of the Rag Baby and Tin Soldier companies, sailed to-day for Europe. He has been ordered abroad for his health.

—Howard P. Taylor's play, Ollie, has been accepted by Steele Mackaye and it is now being read by others interested in the Lyceum management.

—Gustave Amberg told a friend that the only extra cost outside of his stock wardrobe of producing Nanon, his greatest success, amounted to \$1.15.

—Fay Templeton will be the prima donna at the Spanish Fort, New Orleans, all Summer. As yet it has not been decided what she will appear in next season.

—The handsome model of the Bartholdi Statue exhibited on Sunday at the Bijou Opera House, was prepared by E. A. Kelly, gas engineer of the theatre.

—The advance sale for The Black Hussar is very large, and the treasurer states that he has been obliged to turn money away every night for the past week.

—Florence Worth will make her first appearance in America at the opening of Rose Coghlan's engagement in Our Joan at the Grand Opera House on June 1.

—Amelia Somerville left the Bijou on Saturday and George Fortesque has played her part since. Of course it was more or less a copy of the lady's creation.

—C. A. Chizzola will sail for Europe on Saturday next. When he returns he will begin rehearsals for the Salvini tour. Augusta Foster has been engaged.

—From recent letters written by Herr Sonnenthal to friends here, it is settled that he will bring over his own company when he visits America next season.

—Quite a crowd of professional people gathered to see the *Gallia* off to Europe. Georgie Drew (Mrs. Barrymore) received many floral offerings and presents.

—Kelly and Ryan, who have been together for ten years, dissolve partnership in a friendly spirit on Saturday night. The former joins Dan Mason to produce a new play.

—Samuel Harrison says that although Harrison and Gourlay are preparing a new piece, there is no occasion for it, as up to the present the business of Skipped has been extraordinary.

—Edward and Frederick Hanlon sailed by the *Synthia* from Boston last Saturday. Their destination is Paris, where they will produce *Le Voyage en Suisse* and *Fantasma* early in the fall.

—The New York Opera company, headed by Hattie Anderson, F. H. Frear and Charles Shackford, has been successful in its early Summer tour. The party are in Providence this week.

—W. W. Kelly was seen recently by a fellow-manager in Chicago. He remarked: "I haven't a dollar, my star hasn't a dollar, salary-day exists but in name—and yet we're bound for 'Frisco!'"

—H. E. Wheeler, general advance representative of C. R. Gardiner's companies, has been temporarily transferred to Zozo, which is now touring Canada. Zozo will open in Brooklyn on June 22.

—Manager Fennessy, of Heuck's Opera House, Cincinnati, tendered the sufferers by the fire, which recently occurred in that city, a benefit, which was given 25th, and which was liberally attended.

—Blanche Curtis has been offered a considerable sum by a prominent New York photographer for the exclusive privilege of making and selling her pictures; but her manager will not permit her to accept it.

—Maude Stuart, who is engaged by Bartley Campbell, will play four parts with Sheridan during his Philadelphia engagement. She replaces Viola Allen. Mrs. Augusta Foster will play Marco in The Marble Heart.

—Tony Pastor's company will close at Milwaukee on May 31 and rest for a week. It will reopen at the Standard Theatre, Chicago, on June 7, and play the following week at the People's Theatre, in the same city.

—Emma Butler, who has been receiving good notices with the Martin-Golden Comedy company in the South the past season, has returned to the city for a rest. Miss Butler will cast her fortunes with a Northern company next season.

—The large Exposition Hall in Chicago, which has been fitted up for theatrical purposes, will be opened on June 1 by the Thalia Theatre company under Mr. Amberg's management. They will give Nanon, Feldpreddiger and Gasparone.

—Edward L. Bloom, who has made a good reputation in business management and advance work, is prospecting for next season. He has not yet found an opening. Mr. Bloom is prepared to fill time for responsible parties. He will return to New York about the middle of June.

—Arthur Tams has been ordered to his physician.

—Daniel Frohman will not open his theatre this year—some other year.

—It is stated that Thomas Maguire, Western manager, is to have a theatre in New York.

—Fred Ross will play Dave Henry in Esmeralda when Al Lipman returns from his cast on Saturday.

—Leslie Allen is not as yet engaged for next season. He will spend a few weeks of the early Summer with his family at Manhattan, L. I.

—Ivan Shirley, late of the Ristori company, Eloise Willis and Henry Howard are the latest additions to Bartley Campbell's stock company.

—J. R. Spackman, the veteran actor and manager, is ill with consumption in Toronto. His wife has written to the Actors' Fund in his behalf.

—H. S. Taylor will rent desk-room at 23 East Fourteenth street to visiting managers who may wish to have a headquarters while in the city.

—Willard Brigham, who is playing leading heavies in the Summer stock company at the Grand Opera House, Columbia, O., will be at liberty after August 15.

—Percy Meynall and Edwin Warner, of the Fantasma company, sailed for England by the *Synthia* from Boston on the 23d. They return in September.

—Our Boarding-School has been purchased by Jennie Kimball from Mrs. Sumner, and she has engaged Howe and Hummel to protect her rights. The farce-comedy will be freshened up and equipped with new music.

—Nelson Wheatcroft has just been engaged by Shewell and Jefferson to play the leading part in the *Shadows* next season. Manager Campbell kindly released him that he might accept, as the offer largely increases his salary.

—Charles Fisher, who made a success in a character written for him by Fred Maeder in The Little Joker, has received an offer from Carrie Swain for next season. A supplementary season opens in Danbury on Saturday night.

—The Hoop of Gold is doing well at cheap prices, and will keep on the road until July 1. Much time has been booked for next season, including a date at the Grand Opera House. Beatrice Lieb and Arthur Moulton are to be started. Rose Stewart has also been engaged.

—Lizzie Evans has secured the right to produce The Little Princess, a comedy drama by Mrs. A. D. Pittman, author of *Manhattan*, the comic opera recently purchased by W. A. Thompson of the Thompson Opera company. The Little Princess has had a trial presentation.

—Thomas Baker will remain with the Busch of Keys next season as business manager. Marjorie Nash will play Lisa Morville's part of Teddy Keys. Eugene Caskold will remain as Grimes. Charles Brown will leave the part of Snaggs for some other attraction.

—Richard III. and Ruy Blas will be added to George C. Miln's repertoire. His next season opens August 17. H. A. D'Arcy and Max Sonenthal have been engaged as agents. The tour is filled with the expectation of four weeks time. An innovation is to be made in beginning the evening performance at half-past seven o'clock.

—Montgomery Plummer, dramatic author of the Cincinnati *Commercial-Gazette*, is writing plays for Baker and Faxon and Kean and Hoey. There is understood to be an air of sadness pervading both efforts that may chance soften the adverse critic to an extent that may enable the joint stars to escape on the morning after the performance.

—Perhaps the best known performing partners ten years ago were Welch and Biss. They parted company in 1875. Welch to keep a hotel in London, England, and subsequently to manage the Callender, Minnesota, while Biss served as stage manager for the same organization. They are once more before the public together as leading comedians of the Gold Key When We Get Left party, which is now in Chicago.

—A dress rehearsal of A Capital Prison, Dan Sully's new skit, was given at Tony Pastor's on Sunday night. The invitation audience greeted it with roars and there is every prospect that it will be a "go." Harry Morris, J. B. Dyllan, Anna Boyd, Lena Cole and Ada Melross were very clever in their work. A strong feature was the vocalism, which drew forth unstinted applause. The *Prison* opens at Tony Pastor's on next Monday night, and there is little doubt that it will have a fine run.

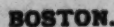
—Contrary to custom, Koster and Bial keep their music-hall open all Summer. Mr. Bial said to a MIRROR reporter yesterday: "In future burlesque will wind up our entertainments. Ixion and Pin-Fin have proved very successful, and La Belle Helene is now in rehearsal. Several improvements have been made to the building, and we are now fitting up a ventilating shaft and revolving fans. The Edison electric light is also being put in. Come up and see Pizzarello, the Italian clown, late with Fantasma."

—Yesterday Manager A. G. Pitou arrived in the city, having closed his season of forty weeks with W. J. Scanlan at Ann Arbor on Saturday night. "I am glad to tell you that my season has not only been very satisfactory, but profitable. I made up all the money which I sunk in Off to Egypt, and Scanlan caught on with the new play, *Shane-na-Lawn*. I will reorganize the company during the Summer, and produce the play in good style next season, beginning in the early part of September. We will play two or three weeks in New York." Mr. Pitou will go, as usual, to his place at Sheephead Bay for the Summer.

—Edward E. Kidder will have six of his plays on the road next season. He has changed Lotta's piece, *Mischief*, into three acts and has written in several new comedy scenes. This play is to be Lotta's "feature" on her next tour. Roland Reed plays Mr. Kidder's one of the Boys at St. Paul the latter part of August. The Troubadours will do Tom, Dick and Harry in alternation with Three of a Kind. Myra Goodwin's manager has taken the Fourteenth Street Theatre from August 3, for two weeks, to produce *Sis Majora*, a romantic drama, also by this author, will go on the road under his personal management, with new scenery and a company headed by Rose Eyttinge. Time for this summer has been offered by McVicker, Norton, Miller, Pope, Hooley, Mrs. Drew and others. The opening date is fixed at the Brooklyn Theatre, Sept. 21.



# PROVINCIAL.



**ST. LOUIS.**

gued in play the title role.

People's Theatre (W. C. Mitchell, manager): Lizzie Evans as Chip in Fogg's Ferry drew a series of very large houses the last week, and her third engagement will be the season proved the best, her hold upon the local public being very strong. She is a genius in her line, and a pretty face and sweet voice to her sousrette Lillian Jackson's Sketch Club (folk): Lida Gardner's *My George* (George McManus made folk); Lida Gardner's *My Minnie*; and Mabel Santley's *Burlesque* co., the Billy Arnold's management, have been playing to packed houses all week, and the excellent olio, the *Patron of Prison* (Foggy) and the specialty features of the attractive, and Billy Arnold's made a big hit in every show.

**SAN FRANCISCO.**

close of the '49 performance there last week. Caruso was recalled, and a lady tore off her corsage bouquet and flung it upon the stage, which acted only as a signal for others, who followed the pretty example, and before long the audience was in a roar. Caruso bowed and kissed the audience was up to, the found herself up to her knees in roses.—The J. R. Grier and Phoebe Davis co. will appear at Oakland next week, where they will proce at Chispa, called Back, Lights 'o London and Maudie, who, under the management of L. A. Morgansand the who has so safely piloted them through their long and successful career. The Grand Opera House, San Francisco, West, which occurs at the Grand Opera House, promises to be very successful.—The friends of the Harrison trust there is no truth in the report that Harrison has concluded not to come out with We, Us & K.

The McCaull Opera Co. has already started its season at the Columbia, and is meeting with flattering prospects. Asajuje is a musical and multifarious opera. sung and acted. Francis Wilson, Hubert Wilkie, L. J. Goodrich, and Henry Reynolds and Berntha are each made capable of the several characters. The opera will be kept on; on another week, when it will be a way for Prince Methusalem.

Theo, bright and charming opera bouffer as she is

## BALTIMORE.

**BROOKLYN.**

**ALABAMA.**  
**MONTGOMERY.**  
Theatre (Jake Tanenbaum, manager): Milan  
Opera co. presented Il Trovatore. Mila

**SELMA.**

## COLOR GRAB

ing. The star was

Music (P. F. Hughes)

## CONNECTICUT.

CT OF COLUMBIA

little merit in the casts. Arne Walker is given heavier parts, considering her youth. Harry is the only male in the co. who shows any ability. Lattimore, an Indianapolis school-ma'am, is winning the playing second lady. She has asked me for an

he casts. Arne Wa

heavier parts, considering her youth. Harry is the only male in the co. who shows any ability. Lattimore, an Indianapolis school-ma'am, is w



# THE NEW YORK MIRROR.

Here goes. She is young, yet, as regards stage manners. Has a tall and graceful form, but lacks facial expression and control of her muscles. While she has learned much during the past season, she shows a willingness to learn more, and is conscientious in her studies. With more opportunities she will improve.

At English's the house was closed all week, owing to the cancellation of Holman Opera Co.'s date. Pop party for week of 25th; for week of June 1, the Matinee co. play the full time with the one exception of Tuesday night, when the Heine Concert, with Frederick Innes, is announced.

The Museum has done a big business all week. The stage attractions were good, but the best team was the Russells.

The new Zoo has done a good business, but Gilmore soon tired of a double bill each night—see prophecy in last Mirror—and returned to the original intention of one show each night and usual three matinees. The different people held up the Zoo record in good style.

Elbow 5th st. The Museum announced for week of 25th, Drev and Sackett's Minstrels; also James Wilson, the human balloon; Lowanda Baldwin, C. E. Charles, the Steens, Murphy and Wells, specialists.

The Zoo's people for next week are Grey Sisters, Charles King, Murphy and Wells (probably the same people who are announced above for the same date at the Museum), Lillian Marham, Millie La Forte, Louise De Luisi, Gilmore and Vernon, Nibbe, and Gallagher and West.

Manager Sackett has not completed all plans for a new theatre in Cleveland. The dimensions, etc., will be given at greater length by your Cleveland correspondent.—The reported death of Maude Stewart in St. Vincent's Hospital, N. Y., creates quite an excitement in this city. The first thing that the relatives knew that the death referred to another Maude Stewart, and not our Maude Grubbs Stuart was the kind telegram to me from this Mirror. The family doctor to thank Mr. Sackett for his kindness in sending the telegram to me from this Mirror.

The family doctor to thank Mr. Sackett for his kindness in sending the telegram to me from this Mirror. The family doctor to thank Mr. Sackett for his kindness in sending the telegram to me from this Mirror.

The family doctor to thank Mr. Sackett for his kindness in sending the telegram to me from this Mirror. The family doctor to thank Mr. Sackett for his kindness in sending the telegram to me from this Mirror.

The family doctor to thank Mr. Sackett for his kindness in sending the telegram to me from this Mirror. The family doctor to thank Mr. Sackett for his kindness in sending the telegram to me from this Mirror.

The family doctor to thank Mr. Sackett for his kindness in sending the telegram to me from this Mirror. The family doctor to thank Mr. Sackett for his kindness in sending the telegram to me from this Mirror.

The family doctor to thank Mr. Sackett for his kindness in sending the telegram to me from this Mirror. The family doctor to thank Mr. Sackett for his kindness in sending the telegram to me from this Mirror.

The family doctor to thank Mr. Sackett for his kindness in sending the telegram to me from this Mirror. The family doctor to thank Mr. Sackett for his kindness in sending the telegram to me from this Mirror.

The family doctor to thank Mr. Sackett for his kindness in sending the telegram to me from this Mirror. The family doctor to thank Mr. Sackett for his kindness in sending the telegram to me from this Mirror.

The family doctor to thank Mr. Sackett for his kindness in sending the telegram to me from this Mirror. The family doctor to thank Mr. Sackett for his kindness in sending the telegram to me from this Mirror.

The family doctor to thank Mr. Sackett for his kindness in sending the telegram to me from this Mirror. The family doctor to thank Mr. Sackett for his kindness in sending the telegram to me from this Mirror.

The family doctor to thank Mr. Sackett for his kindness in sending the telegram to me from this Mirror. The family doctor to thank Mr. Sackett for his kindness in sending the telegram to me from this Mirror.

The family doctor to thank Mr. Sackett for his kindness in sending the telegram to me from this Mirror. The family doctor to thank Mr. Sackett for his kindness in sending the telegram to me from this Mirror.

The family doctor to thank Mr. Sackett for his kindness in sending the telegram to me from this Mirror. The family doctor to thank Mr. Sackett for his kindness in sending the telegram to me from this Mirror.

The family doctor to thank Mr. Sackett for his kindness in sending the telegram to me from this Mirror. The family doctor to thank Mr. Sackett for his kindness in sending the telegram to me from this Mirror.

The family doctor to thank Mr. Sackett for his kindness in sending the telegram to me from this Mirror. The family doctor to thank Mr. Sackett for his kindness in sending the telegram to me from this Mirror.

The family doctor to thank Mr. Sackett for his kindness in sending the telegram to me from this Mirror. The family doctor to thank Mr. Sackett for his kindness in sending the telegram to me from this Mirror.

The family doctor to thank Mr. Sackett for his kindness in sending the telegram to me from this Mirror. The family doctor to thank Mr. Sackett for his kindness in sending the telegram to me from this Mirror.

The family doctor to thank Mr. Sackett for his kindness in sending the telegram to me from this Mirror. The family doctor to thank Mr. Sackett for his kindness in sending the telegram to me from this Mirror.

The family doctor to thank Mr. Sackett for his kindness in sending the telegram to me from this Mirror. The family doctor to thank Mr. Sackett for his kindness in sending the telegram to me from this Mirror.

The family doctor to thank Mr. Sackett for his kindness in sending the telegram to me from this Mirror. The family doctor to thank Mr. Sackett for his kindness in sending the telegram to me from this Mirror.

promised The Private Secretary for June 3, and the Cold Day When We Get Left for 5th and 6th.

Arena: Robinson's Circus paraded the streets 2nd, and gave their usual excellent performances, to large audiences.

Edwards Opera House (McKim and Baird, managers): Rentfrow's Pathfinders closed a three nights' engagement 15th, to poor business.

Arena: Cortina's Wild West drew large crowds at the Fair Grounds, 18th.

Turner's Opera House (George Kroenert, manager): Solomon Isaacs 14th, 15th and 16th, and Judge from the Simons Comedy co. since last. Both were put on the stage in excellent shape, and business has ruled good since the opening. The brass band and orchestra of this co. under the leadership of Professor John Woods is fine.

Items: Louis G. Belter, a staunch friend of this Mirror, represents Mr. Simons' interest at the door, and I desire to return thanks for numerous favors.—J. Henley, of this city, has painted some scenery to be used by the Simons co. It shows a static scene of the Rink Theatre will open for a Summer season about June 1.

Macaulay's Theatre (Louis T. Macaulay, proprietor): The Old Kentucky Home received most substantial patronage for a week. The play has already been so extensively discussed that no mention is called for from here, except to contribute to the general expression that with the changes which suggest themselves as the play is presented during this experimental season, it will make a strong acting play and reach a place among the peculiar and artistic successes of the times. No more

Macaulay's Theatre (Louis T. Macaulay, proprietor): The Old Kentucky Home received most substantial patronage for a week. The play has already been so extensively discussed that no mention is called for from here, except to contribute to the general expression that with the changes which suggest themselves as the play is presented during this experimental season, it will make a strong acting play and reach a place among the peculiar and artistic successes of the times. No more

Macaulay's Theatre (Louis T. Macaulay, proprietor): The Old Kentucky Home received most substantial patronage for a week. The play has already been so extensively discussed that no mention is called for from here, except to contribute to the general expression that with the changes which suggest themselves as the play is presented during this experimental season, it will make a strong acting play and reach a place among the peculiar and artistic successes of the times. No more

Macaulay's Theatre (Louis T. Macaulay, proprietor): The Old Kentucky Home received most substantial patronage for a week. The play has already been so extensively discussed that no mention is called for from here, except to contribute to the general expression that with the changes which suggest themselves as the play is presented during this experimental season, it will make a strong acting play and reach a place among the peculiar and artistic successes of the times. No more

Macaulay's Theatre (Louis T. Macaulay, proprietor): The Old Kentucky Home received most substantial patronage for a week. The play has already been so extensively discussed that no mention is called for from here, except to contribute to the general expression that with the changes which suggest themselves as the play is presented during this experimental season, it will make a strong acting play and reach a place among the peculiar and artistic successes of the times. No more

Macaulay's Theatre (Louis T. Macaulay, proprietor): The Old Kentucky Home received most substantial patronage for a week. The play has already been so extensively discussed that no mention is called for from here, except to contribute to the general expression that with the changes which suggest themselves as the play is presented during this experimental season, it will make a strong acting play and reach a place among the peculiar and artistic successes of the times. No more

Macaulay's Theatre (Louis T. Macaulay, proprietor): The Old Kentucky Home received most substantial patronage for a week. The play has already been so extensively discussed that no mention is called for from here, except to contribute to the general expression that with the changes which suggest themselves as the play is presented during this experimental season, it will make a strong acting play and reach a place among the peculiar and artistic successes of the times. No more

Macaulay's Theatre (Louis T. Macaulay, proprietor): The Old Kentucky Home received most substantial patronage for a week. The play has already been so extensively discussed that no mention is called for from here, except to contribute to the general expression that with the changes which suggest themselves as the play is presented during this experimental season, it will make a strong acting play and reach a place among the peculiar and artistic successes of the times. No more

Macaulay's Theatre (Louis T. Macaulay, proprietor): The Old Kentucky Home received most substantial patronage for a week. The play has already been so extensively discussed that no mention is called for from here, except to contribute to the general expression that with the changes which suggest themselves as the play is presented during this experimental season, it will make a strong acting play and reach a place among the peculiar and artistic successes of the times. No more

Macaulay's Theatre (Louis T. Macaulay, proprietor): The Old Kentucky Home received most substantial patronage for a week. The play has already been so extensively discussed that no mention is called for from here, except to contribute to the general expression that with the changes which suggest themselves as the play is presented during this experimental season, it will make a strong acting play and reach a place among the peculiar and artistic successes of the times. No more

Macaulay's Theatre (Louis T. Macaulay, proprietor): The Old Kentucky Home received most substantial patronage for a week. The play has already been so extensively discussed that no mention is called for from here, except to contribute to the general expression that with the changes which suggest themselves as the play is presented during this experimental season, it will make a strong acting play and reach a place among the peculiar and artistic successes of the times. No more

Macaulay's Theatre (Louis T. Macaulay, proprietor): The Old Kentucky Home received most substantial patronage for a week. The play has already been so extensively discussed that no mention is called for from here, except to contribute to the general expression that with the changes which suggest themselves as the play is presented during this experimental season, it will make a strong acting play and reach a place among the peculiar and artistic successes of the times. No more

Macaulay's Theatre (Louis T. Macaulay, proprietor): The Old Kentucky Home received most substantial patronage for a week. The play has already been so extensively discussed that no mention is called for from here, except to contribute to the general expression that with the changes which suggest themselves as the play is presented during this experimental season, it will make a strong acting play and reach a place among the peculiar and artistic successes of the times. No more

Macaulay's Theatre (Louis T. Macaulay, proprietor): The Old Kentucky Home received most substantial patronage for a week. The play has already been so extensively discussed that no mention is called for from here, except to contribute to the general expression that with the changes which suggest themselves as the play is presented during this experimental season, it will make a strong acting play and reach a place among the peculiar and artistic successes of the times. No more

Macaulay's Theatre (Louis T. Macaulay, proprietor): The Old Kentucky Home received most substantial patronage for a week. The play has already been so extensively discussed that no mention is called for from here, except to contribute to the general expression that with the changes which suggest themselves as the play is presented during this experimental season, it will make a strong acting play and reach a place among the peculiar and artistic successes of the times. No more

Macaulay's Theatre (Louis T. Macaulay, proprietor): The Old Kentucky Home received most substantial patronage for a week. The play has already been so extensively discussed that no mention is called for from here, except to contribute to the general expression that with the changes which suggest themselves as the play is presented during this experimental season, it will make a strong acting play and reach a place among the peculiar and artistic successes of the times. No more

Macaulay's Theatre (Louis T. Macaulay, proprietor): The Old Kentucky Home received most substantial patronage for a week. The play has already been so extensively discussed that no mention is called for from here, except to contribute to the general expression that with the changes which suggest themselves as the play is presented during this experimental season, it will make a strong acting play and reach a place among the peculiar and artistic successes of the times. No more

Macaulay's Theatre (Louis T. Macaulay, proprietor): The Old Kentucky Home received most substantial patronage for a week. The play has already been so extensively discussed that no mention is called for from here, except to contribute to the general expression that with the changes which suggest themselves as the play is presented during this experimental season, it will make a strong acting play and reach a place among the peculiar and artistic successes of the times. No more

Macaulay's Theatre (Louis T. Macaulay, proprietor): The Old Kentucky Home received most substantial patronage for a week. The play has already been so extensively discussed that no mention is called for from here, except to contribute to the general expression that with the changes which suggest themselves as the play is presented during this experimental season, it will make a strong acting play and reach a place among the peculiar and artistic successes of the times. No more

Macaulay's Theatre (Louis T. Macaulay, proprietor): The Old Kentucky Home received most substantial patronage for a week. The play has already been so extensively discussed that no mention is called for from here, except to contribute to the general expression that with the changes which suggest themselves as the play is presented during this experimental season, it will make a strong acting play and reach a place among the peculiar and artistic successes of the times. No more

Carrie Swain closed her season here 23d, in The Little

Carrie Swain closed her season here 23d, in The Little

Carrie Swain closed her season here 23d, in The Little

Carrie Swain closed her season here 23d, in The Little

Carrie Swain closed her season here 23d, in The Little

Carrie Swain closed her season here 23d, in The Little

Carrie Swain closed her season here 23d, in The Little

Carrie Swain closed her season here 23d, in The Little

Carrie Swain closed her season here 23d, in The Little

Carrie Swain closed her season here 23d, in The Little

Carrie Swain closed her season here 23d, in The Little

Carrie Swain closed her season here 23d, in The Little

Carrie Swain closed her season here 23d, in The Little

Carrie Swain closed her season here 23d, in The Little

Carrie Swain closed her season here 23d, in The Little

Carrie Swain closed her season here 23d, in The Little

Carrie Swain closed her season here 23d, in The Little

Carrie Swain closed her season here 23d, in The Little

Carrie Swain closed her season here 23d, in The Little

Carrie Swain closed her season here 23d, in The Little

Carrie Swain closed her season here 23d, in The Little

Carrie Swain closed her season here 23d, in The Little

Carrie Swain closed her season here 23d, in The Little

Carrie Swain closed her season here 23d, in The Little

Carrie Swain closed her season here 23d, in The Little

Carrie Swain closed her season here 23d, in The Little

Carrie Swain closed her season here 23d, in The Little

advance, drew packed houses 20th, 21st, 22d. The en-

advance, drew packed houses 20th, 21st, 22d. The en-

advance, drew packed houses 20th, 21st, 22d. The en-

advance, drew packed houses 20th, 21st, 22d. The en-

advance, drew packed houses 20th, 21st, 22d. The en-

advance, drew packed houses 20th, 21st, 22d. The en-

advance, drew packed houses 20th, 21st, 22d. The en-

advance, drew packed houses 20th, 21st, 22d. The en-

advance, drew packed houses 20th, 21st, 22d. The en-

advance, drew packed houses 20th, 21st, 22d. The en-

advance, drew packed houses 20th, 21st, 22d. The en-

advance, drew packed houses 20th, 21st, 22d. The en-

advance, drew packed houses 20th, 21st, 22d. The en-

advance, drew packed houses 20th, 21st, 22d. The en-

advance, drew packed houses 20th, 21st, 22d. The en-

advance, drew packed houses 20th, 21st, 22d. The en-

advance, drew packed houses 20th, 21st, 22d. The en-

advance, drew packed houses 20th, 21st, 22d. The en-

advance, drew packed houses 20th, 21st, 22d. The en-

advance, drew packed houses 20th, 21st, 22d. The en-

advance, drew packed houses 20th, 21st, 22d. The en-

advance, drew packed houses 20th, 21st, 22d. The en-

advance, drew packed houses 20th, 21st, 22d. The en-

advance, drew packed houses 20th, 21st, 22d. The en-

advance, drew packed houses 20th, 21st, 22d. The en-

advance, drew packed houses 20th, 21st, 22d. The en-

advance, drew packed houses 20th, 21st, 22d. The en-

most border dramas, and is founded. I believe, however,

most border dramas, and is founded. I believe, however,

most border dramas, and is founded. I believe, however,

most border dramas, and is founded. I believe, however,

most border dramas, and is founded. I believe, however,

most border dramas, and is founded. I believe, however,

most border dramas, and is founded. I believe, however,

most border dramas, and is founded. I believe, however,

most border dramas, and is founded. I believe, however,

most border dramas, and is founded. I believe, however,

most border dramas, and is founded. I believe, however,

most border dramas, and is founded. I believe, however,

most border dramas, and is founded. I believe, however,

most border dramas, and is founded. I believe, however,

most border dramas, and is founded. I believe, however,

most border dramas, and is founded. I believe, however,

most border dramas, and is founded. I believe, however,

most border dramas, and is founded. I believe, however,

most border dramas, and is founded. I believe, however,

most border dramas, and is founded. I believe, however,

most border dramas, and is founded. I believe, however,

most border dramas, and is founded. I believe, however,

most border dramas, and is founded. I believe, however,

most border dramas, and is founded. I believe, however,

most border dramas, and is founded. I believe, however,

most border dramas, and is founded. I believe, however,

most border dramas, and is founded. I believe, however,

(CONTINUED ON NEXT PAGE)







## The Usher.



Mend him who can! The ladies call him, sweet.  
—Love's Labor's Lost.

The active theatrical season is drawing rapidly to a close, and the signs of that closing are quite as noticeable in this city as on the road. The regular campaign at most of our places of amusement has ended, while the usual number are given over to trial productions, or light musical works suitable to warm weather. The Casino will keep open without interruption, as is the wont, while the Madison Square with Raymond, the Bijou with Dixey and Wal-lack's with McCaull's troupe will keep going as long as open house means profit. Throughout the country combinations are finishing their work and coming home. Most of the important attractions have already closed—a fortnight hence few of any kind will be found in the field. The early opening of the '84 and '85 season, together with the poor business many have experienced, accounts for the unusually early cessation of work. Managers who expected by forestalling the dreaded "election excitement" to gather in a financial harvest that would tide over possible post-election depression, now ruefully admit that an early start was an error in judgment. A goodly number of prophets predict flush times next season. Let me add my belief that their forecast will prove correct. Meantime, there is a long period of idleness and rest in which to recoup forces that have been ruthlessly shattered.

The talk about a Summer season at the Lyceum was based on the fact that Mr. Cazauran made an effort to secure the house in partnership with Mackaye for a brief period. His idea was to revive the once popular Agnes, the piece in which Agnes Ethel at one time delighted our playgoers. I think it is well for Mr. Cazauran, as well as the others concerned, that the scheme has come to naught. There is no money in a production of the Agnes type at a part of the year when people can only be enticed into the warm atmosphere of a theatre by the frothiest farcical and musical bills of fare. If the Lyceum people really wish to have a Summer season why do they not arrange with Minnie Maddern to do Caprice, a play which pleased the public when it was previously acted here—and that, too, within the unfortunate four walls of the Park. I know of no performance more appropriate to the character of the Lyceum stage or more likely to win success upon it.

You have heard the old story about the farmer who told the manager of a barnstorming company that he would draw a big house if he brought a better clown with him on his next visit? From the lips of a member of a similar party I heard a new first-cousin to that chestnut the other day. The actors had played to an eight-dollar house, and they were gathered next morning discussing the improbability of getting to the next Connecticut hamlet. A worthy local deacon was a listener in the public room of the rural tavern.

"Wal," said he to the woe-begone manager, in a consolatory tone of voice, "I was thar, and I do vow, b' gosh, thet you give a good exhibit—a rattlin' good exhibit. But come agin when the town ain't excited like, ez it be now over Parson Jones' lumbagey, and you'll jest drone like a mustard-plaster. But, mind you bring along a better silly man than you had this time."

"Silly man," as applied to the comedian, is good. Dixey ought to use the expression when he masquerades as the play-acting country spinster in Adonis.

And speaking of Dixey calls to mind a conversation he had with me the other night respecting my comments in last week's MIRROR upon his connection with Odium's fatal feat in jumping off the Brooklyn Bridge.

"I will not say that your remarks were altogether unjust," said the comedian, "because I am sure you did not consider the real circumstances of my participation in that unfortunate excursion. I am certain, so far as I am concerned, that there was not a particle of doubt beforehand that Odium would successfully perform his task. He told me he was certain of coming out all right, and I, like everyone else, shared his confidence. Besides, I should not be held alone responsible for representing the profession on the tug-boat—if there be any moral responsibility involved—for Eben Plympton and another actor were also spectators."

A newspaper paragraph that has appeared in

several publications states that Edwin Booth is of Jewish descent. I do not see why this assertion should be particularly notable one way or the other. But it happens to be untrue. Booth's remote ancestors were Portuguese. Truly, there is a dearth of news—perhaps I had better say of newsgatherers—when such trifling items as the one I have alluded to travel thousands of miles to be eagerly snatched up and thrown into a score of more or less influential journals.

"Bravo, NEW YORK MIRROR!" says Clement Scott in his last number of *The Theatre*, the only magazine, not only in England, but in the world, which is devoted exclusively to theatrical affairs. The republication of an editorial that appeared in these columns in which it was held that actors to command the respect of others must first respect themselves, is preceded by the editor's remark that our opinion applies "in London as in New York, and may well be taken to heart. I wonder, however, if the amenities of American journalism allow one journalist to call another 'an ass' with impunity, or to concoct falsehoods in order to have the pleasure of descending on them with ill-assumed virtue." A very slight acquaintance with the policy of certain publications in this city would certainly remove Mr. Scott's wonder as to license of expression, and, perhaps, set him to doubting whether there are any amenities whatever connected with journalism in this country.

A draft was received from George Vandenhoff the other day by the Secretary of the Actors' Fund to repay that institution the forty-five dollars expended in paying a portion of the expenses of his wife's funeral. My valued contemporary, the *Clipper*, made a curious blunder in alluding to this matter yesterday. It stated that the draft was forwarded to pay back the money advanced by the Fund for the funeral of Mr. Vandenhoff's son and that "Mrs. Vandenhoff is in the city still."

Joseph Haworth is likely to have a legal controversy with Chizzola. The latter engaged him for leading business with Salvini next season. He signed a contract early in the present year, through Simmonds and Brown, whereby it was agreed that he should play as a star on the Italian tragedian's off-nights. It was in view of this opportunity of achieving prominence rapidly that Mr. Haworth consented to make an engagement which was in no other respect especially advantageous. After a time the actor heard that Miss Forsyth was to be jointly featured with him on the off-nights, and to this he protested. Chizzola said he need give himself no concern on that account—the agreement would be fulfilled on his part to the letter. Mr. Haworth by and bye was told by a number of actors, who had on previous tours been among Salvini's support, that Signor Chizzola had not in every case distinguished himself by any over-abundance of conscientiousness in sticking by his contracts, and so Mr. Haworth's suspicions that all would not be well were again aroused. Finally, he heard that he was not to be allowed to play King Richard, Richelieu, etc. During the New York engagements—in brief, that the off-night performances would be dispensed with altogether in this city. This completed the leading man's discontent, and he asked Chizzola for a release, inasmuch as he had other and better engagements offered him by managers who were certain to act in good faith. Chizzola thereupon referred the matter to Clark Bell, his lawyer, who desired a meeting with Mr. Haworth's legal representative in the hope that an amicable understanding might be arrived at. I understand that Mr. Haworth still wishes to cancel or repudiate the contract. So, for the present, the dispute rests. Whether it will be carried to the courts depends upon the amount of determination both the actor and the manager retain. Chizzola sails for Europe in a few days.

Osmond Tearle's popularity received a gratifying test on Monday, when the sale of seats for his benefit on this (Thursday) afternoon began. In a few hours every seat in the orchestra was taken, while but few desirable places remained unsold in the balcony. There will be a memorably large house—that is quite certain. Tearle will play a part, Mr. Younghusband, in Buckstone's *Married Life*, the title being given a realistic flavor by Mrs. Tearle's appearance in the cast as Mrs. Younghusband. This will be her first professional experience on the New York stage since she was Minnie Conway. Tearle has done some capital work this season—work which has added greatly to his reputation. His loss to Wallack will be a severe one, for it is not often a leading man can be found whose talents are sufficiently versatile to cover the wide range of parts that have been allotted to this popular actor during his connection with the company. However, there is a grain of comfort for the Guv'nor in the rumor that Miss Coghlan—an equally valuable member of the organization—is likely to reconsider her determination to star and remain another season in the position she has graced so long and so well.

## Lotta's New Play.

"I have just come from a visit to Lotta," said E. E. Kidder yesterday. "My original title for her new play was *Mischief*, but she preferred *Dorothy Dent*. We have changed

it back to *Mischief*, and it will be produced under that title in October. My arrangements for the production of *Niagara* are pretty well advanced, and I will present it at the Brooklyn Theatre on Sept. 21. I am determined to have a good cast, and have already engaged Rose Eytinge. It will be well rehearsed, and I will superintend the whole affair."

## Legal Relations of Actors.

At four o'clock yesterday afternoon the Lyceum school-room, at 24 West Twenty-third street, was in readiness for Roger Foster, of the New York Bar, to deliver his promised lecture upon "The Legal Relations of the Dramatic Profession." Rows of chairs were placed in front of the stage, and Franklin Sargent was arranging the diminutive drop. A table upon which was placed a glass of water and writing materials stood in the centre of the stage, and at different corners of the room groups of students rehearsed tragedy, comedy and farce. The greater number were girls. Young Edwin Booth, as he is called because of his likeness to the great actor and an offer which Henry Irving made to him to join his company, paced meditatively up and down. A MIRROR reporter was present, and as the lecture did not begin until half-past five he inquired the cause. He was told by Mr. Sargent that many of the students were at the Lyceum Theatre waiting for their salaries for the last week of *Doklar*. Very soon after, Mr. Foster entered, and about fifty students being present he began to speak.

Mr. Foster is a very intellectual looking man, with a pleasant address. He is a rapid speaker.

"I most," said he, "excuse myself, before I begin my remarks, for any embarrassment I may exhibit. It is easier for a lawyer to speak before twelve men in a jury-box than to one woman. I notice that the greater number of those present are of the latter sex, and I am not surprised at Mr. Sargent's attachment to the institution. Again, it is difficult to address an audience trained to criticize voice and gesture. Thus you will appreciate my position. Another thing: until I entered the School I can say that I knew very little of *Delarte*, and I can only remark that I am much in the same position as the Spartans placed their *Helots*: they made them drunk to be terrible examples. Again, the only lawyers who had most to do with actors in former times were divorce lawyers, so your profession has naturally obtained a low opinion of ours.

"Now, in the course of your lives it may—but I trust it will not—become necessary for you to consult a lawyer; but it is better for you to have an idea of how your special calling is affected legally, and the relations the two professions bear to each other. Before you make your first appearance on the stage, it will be necessary for you to make a contract, and you ought to know, therefore, five things: First, whether you are able to make a contract; second, how a binding contract is made, and terminated; third, what are your rights and duties under a contract to act; fourth, how you compel the manager who employs you to keep his part of the contract, and fifth, how he can compel you to keep your part. There are but four or five stock theatres now in the United States, the Madison Square, Wallack's, Daly's and the Boston Museum. Of these, there is only one with which I am acquainted outside of New York. All the remaining theatres throughout the country are supplied by what are called combinations, which have their headquarters, where most contracts are made, within a mile of Union Square. The law of New York State is the one which will control most contracts made by you, and unless I expressly state the contrary you will understand that the law which I lay down to you is that of this State.

"Now, in regard to the first question. Who can make a contract? Everyone of sound mind and of full age can do so. It may relieve some of the young ladies to learn that although fathers often say that stage-struck maidens ought to be locked up in an insane asylum, I know of no law holding that contracts made by a woman in that condition would be set aside. Formerly a married woman was incapable of making a contract, and under some legal systems a woman's marriage is a ground for avoiding a contract she had previously made. You will remember that one of the numerous weddings of Gallmeyer, that charming Viennese soubrette, was made with a man whom she had no intention of ever living with, solely for the purpose of freeing herself from an unprofitable engagement. Now, in New York, and, as far as I know, throughout the American Union, the law is otherwise, and in most States a married woman can enter into a professional engagement with no other formalities than would be necessary if she were a maid or a widow. A minor cannot make a contract to act which will be binding on himself, and any contract thus made by him he may break with impunity, although the manager will be bound if the minor chooses to hold him. Remember that Miss Maddern was recently able to break, upon this ground, an engagement with a Brooklyn manager. Persons cease to be minors at the age of twenty-one. In a few States women are thought to have more sense than men, and therefore they reach maturity three years earlier. The law of New York is not so gallant. There are but two ways of making a contract with a minor. The father, or if he be dead, the mother, has a right to a child's services until the age of twenty-one, and may lawfully contract concerning them. The parent has a right to the minor's salary, but unless within thirty days after the engagement has begun the parent notifies the employer that he claims the minor's salary, payment to the latter will discharge the employer. In the case of an orphan the only way would be to bind the minor under the statutes regulating apprenticeships.

"As, however, I have never heard of a case where this method was made use of, I will spare you the trouble of listening to a description of it. The Penal-Code provides that a person who employs, or causes to be employed, or who exhibits, or has in custody

for the purpose of exhibiting, or employing any child apparently or actually under the age of sixteen years, as a rope or wire walker, or dancer, gymnast, contortionist, rider or acrobat, or in singing or playing upon a musical instrument, or in a theatrical exhibition, is guilty of a misdemeanor. He thereby becomes liable to imprisonment for not more than one year, a fine of not more than \$500, or both. There is probably not a manager in New York who is not a criminal under this law.

"The officers of the Society for the Prevention of Cruelty to Children have special provisions enforcing it. I need hardly say that the contract must also be legal. The manner in which this point is likely to arise before any of you, will depend upon the Sunday laws. The law of the State where the acting is to be done will regulate this. In New York the performance of any tragedy, comedy, opera, ballet, farce, negro minstrelsy, negro or other dancing, wrestling, boxing, with or without gloves, sparring contest, trial of strength, or any part or parts therein, or any circus, equestrian or dramatic performance or exercise, or any performance or exercise of jugglers, acrobats, club performers or ropedancers, on the first day of the week, is forbidden under penalty of imprisonment and fine. You probably observe that concerts are not forbidden. Under this exception is sought to be included the so-called sacred concerts which are given at the Casino, Koster and Bial's and elsewhere. The occasional inclusion—usually well advertised—of dramatic performances in such sacred concerts is, of course, illegal; though, like many other acts contrary to law, are winked at by the police. It is a curious historical fact that during the last century, when plays were forbidden on all days of the week in New York and New England, they were performed under a similarly transparent disguise, being called 'moral' or 'serious' lectures. In looking over collections of old playbills you will find notices of 'The Moral Lecture of The School for Scandal in Boston,' and 'The Serious Lecture of As You Like It' in New York.

"Just now we see that the burlesque *Bo-caccio* forms part of a sacred concert, and as David danced before the Lord in the Tabernacle, so does Vanoni in a concert-hall.

"The contract being in force, how can it be terminated? By mutual consent, of course; also, if it appears from the nature of the contract that it was not intended it should continue after a particular event. Thus, should your manager die during the engagement you could not recover your salary for services to be subsequently performed; nor could the executor make you continue in the theatre unless you chose to do so. Contrariwise, if you should die the manager could not sue your executor for breach of contract, even though, at the time of your death you were a leading star and the consequences might be very serious to him. A serious illness on the part of the actor would have a similar result. Cyril Searle engaged a man named Gartland for a period of six weeks as advance agent for Rose Eytinge. She fell ill before the six weeks had passed, and the company closed. Mr. Searle telegraphed Gartland informing him of this. Gartland returned to New York and sued Searle for salary due on the uncompleted time. Searle's defense was that the principal feature of the attraction was Rose Eytinge; but Judge McAdam overruled him, and he lost the case. The burning of a theatre would terminate an engagement in a stock company. It has also been upheld that the illness of the chief singer in an opera troupe, Wachtel, from whom the company took its name, released the manager, Carl Rosa, from an engagement with the managers of a theatre to give performances and allow them a certain percentage of the receipts.

"Regarding the respective rights and duties of actor and manager, the actor is of course entitled to the regular payment of his salary, and of whatever else is secured him by the terms of his contract. The manager must have competent stage-hands and carpenters to insure safety. Otherwise he renders himself liable for damages in case of an actor being injured through negligence. But injuries caused by the negligence of brother actors does not render the manager liable, and if he proves that he was careful in the selection of his assistants he cannot be held. On the other hand, he is entitled to the services of the actor in the parts he has been engaged for. If an actor has been engaged for a special kind of parts, he cannot be made to play in different roles. An ingenue cannot be compelled to play old woman, and so on. If the contract does not specify this, the manager has unlimited discretion. An actor may be discharged for incompetency, for quarrelling, for rude behavior toward his employers, toward the rest of the company, or toward the audience, and in a travelling company for gross and open immorality. If he is discharged for cause, he loses the salary he would have received for his subsequent services.

"It is always the duty of an employee to do his utmost for his employer's interest. Thus, if the stage manager of a theatre should, without his employer's knowledge, obtain a lease of the theatre in which he is employed, his employer can compel an assignment of the lease to himself. But this rule does not extend to giving the manager any right, unless by special contract, to a play written by one of his company.

"An actor's remedy for a breach of contract is a suit for damages. What damages can he recover? All the salary due him for services performed before his discharge, without doubt. What more? If he has immediately secured an equally good engagement, nothing more! If not, provided he has endeavored without success to obtain another engagement and has been unable to do so, the salary to which he would have been entitled by the terms of his contract. If he has obtained an engagement, but not so good a one, then the difference between the salary paid him in his new engagement and that to which he was entitled by the former one.

"The essentials to a contract, to make it binding, are mutual consent and consideration. If it be for a longer period than one year, there must be some written memorandum of the contract signed by the party to be charged, or by his authorized agent. If the engagement is for less than one year, a writing is no more necessary than red ink or tape. A consideration is, however, necessary. That is, each party must do something, or agree to do something, in connection with the contract. Thus, if one of you should sign a written paper and deliver it to a manager, in which you promised to act for him in a certain part for six weeks at forty dollars a week, but he did not promise, either in the paper or verbally, to give you employment, neither party would be bound. For there

would be no consideration. A consideration of this rule of law is the case of *Coghlan* against John Strogoff, Judge Cox. Their contract provided that the former was to receive a certain salary for each performance, and that there was to be less than four or five performances a week.

"The manager's remedies for a breach of an actor's engagement are two: damages or an injunction. If he chooses the former course, he often finds obstacles in his path. How is he to prove the damages resulting from an actor's failure to perform a contract? If Miss Georgia Cuyvan should leave a theatre in the middle of a season, her place was filled by an equally competent actress, how could a court or jury determine whether a subsequent falling-off in the attendance of the audience was due to Miss Cuyvan's departure or to the price of stocks? To remedy this it is customary to insert a clause in the contract stating that in case of breach the actor shall pay a sum of money as liquidated damages.

"There are many other subjects, such as ticket speculation, attachments, railway law and the like, which I might enter into, but I will leave you now, hoping that you will all have no occasion to appeal to any court or legal instrument for justice."

During the entire lecture, Mr. Foster was attentively listened to by all the students, many of whom took copious notes.

Director Sargent informed the reporter that the School will close on Friday, and reopen in October. There were originally one hundred and eighteen students; at present there are only eighty. He says that two-thirds of them have made good engagements for next season. Some return to the School.

## Professional Doings.

—Harry Standish will follow Sydney Rosenfeld's lecture with one in reply before the Elks.

—G. Herbert Leonard has concluded his special engagement with Wallack and is again at liberty.

—The mercury hovered close to the zero mark in Pittsburgh on Monday night, and yet the openings were big.

—C. E. Blanchett and C. J. Whitney employ, his contract having expired. He now devotes himself to summer entertainments.

—A row in an open company singing at the Princess Opera House, Chicago, led to the dismissal of a large audience on Monday night.

—Charles Novian, Martin Verman, Mary Maddern, Royal Roche, W. J. Connelley, John Lane, J. B. Kane, and Edward Sweeney have been engaged to support *Salvini*.

—George R. Edwards, W. H. Brown, E. L. Tilton, W. C. Utter, Annie Wood, Thelma H. Greene, Professor Scott and Annie Douglas go with *The Shadow of a Great City*.

—The professional colony at Rosam, Mass., will soon begin to fill up. There are two Devonport residences, while Frank Mayo and William Seymour also have domiciles there.

—Mixed Pickles will probably be seen in New York before long. J. B. Felt reports he is meeting with success as *James Pickles*, a character in which he is said to be very pretty.

—Jacobs and Proctor are busy backing for their chain of theatres in principal cities in New York and at the Royal Theatre, Montreal. They offer from four to six weeks time. The firm's headquarters are at Albany.

—Charles Hawthorne will about the middle of June open a stage costume establishment at 845 Broadway. Mr. Hawthorne has been for many years actively connected with the stage, and is experienced in the art of designing stage-wear.

—Manager Charles E. Boston, of *Yama*, arrived in the city on Monday. He will spend the summer here, as usual, teaching time for next season and attending to his many enterprises. Mrs. Boston, who is well known as an enterprising manager, is on her way to join her husband.

—Dudley McDow and Flora Moore, manager and star respectively of the *Beach of Keys* company, are at the Morion House. Mr. McDow has made money on the coast, and, in view of the condition of many his fortunate managers, he expresses himself as being thoroughly satisfied with the amount of his profits.

—Charles L. Andrews has returned from Canada, where he went to supervise the production of *Michael Strogoff* by W. H. Lytell. Mr. Andrews says that he was obliged to pay the salaries and board-bills of several copy-presses to save them from distress, and that Mr. Lytell was constantly in hot water during the term of his production of *Strogoff*.

—Helene Danvay sailed for Europe last Saturday. Before leaving the lady said to a MIRROR representative: "Bronson Howard's intentions are to make the play he is now writing for me entirely a comedy of the higher order. It is to be finished by October 10. I expect to remain abroad for two or three months, and shall purchase any good play I may find that seems suited to my requirements."

—A letter from a gentleman in Charleston, S. C., contains the following extract: "Referring to your last week's editorial on *Tux MIRROR's* circulation, there are about three times as many morecopies sold here each week than all the other dramatic papers put together. Yesterday one newsdealer on Market street told me he had been obliged to increase his order of thirty-five copies to fifty on account of the demand."

—The next season of *Michael Strogoff* will open at the Grand Opera House, New York, on September 14. The costumes and scenery will be new. New ballets will be a special feature. Three prominent premiers have been engaged. Many surprising and pleasing novelties will be added. But a few weeks of open time are left. H. S. Taylor is attending to the business for Messrs. Andrews and Shepard, the proprietors.

—THE MIRROR is asked to announce that the interesting literary tributes to Edgar Allan Poe, which were delivered on the occasion of the unveiling of the Actors' Monument to that poet, in the Metropolitan Museum of Art, on May 4, are to be published. The pamphlet will contain the full text of the introductory address by Hon. Algernon S. Sullivan, and speech presenting the monument to the Museum by Edwin Booth; the address by William R. Alger, and the poem by W. Winter, read by the author on that day. The book will be handsomely printed and sold at a moderate price.







CARLETON'S ENGLISH OPERA CO.: Montreal, 25, two weeks—close.

CORINNE MERREMAKERS: N. Y. City, 25, week; Boston (Museum), June 1, two weeks; Providence, 15, week.

CAMILLA USO: Galesburg, Ill., 20.

DUTCH PINAFOR CO.: Shamokin, Pa., 20, 30; Reading, June 1, 2.

EUSTIS' BURLESQUE CO.: Worcester, Mass., June 22, week.

FAY TEMPLETON OPERA CO.: New Orleans, 25, two weeks.

FORD'S OPERA CO.: N. Y. City, 18, three weeks.

GRAY'S OPERA CO.: Chicago, 25, week.

GRAY'S FRENCH OPERA CO.: Chicago, 18, two weeks; Milwaukee, June 1, week; Montreal, 8, three weeks.

HARRIS OPERA CO.: Wilmington, Del., 25, week.

HOLLYWOOD OPERA CO.: Logansport, Ind., 25, week; Cleveland, June 1, week.

MILAN OPERA CO.: Louisville, 25, to 28; Lexington, 29, 30; Cincinnati, June 1, four weeks.

MEXICAN TYPICAL ORCHESTRA: Dayton, O., 28; Indianapolis, 30; St. Louis, June 1, week.

McGIBNEY FAMILY: Ravenna, O., 28; Hudson, 29; Alliance, 30; New Philadelphia, June 1; Canal Dover, 2; Uhrichville, 3; Cadiz, 4.

MILNER'S OPERA CO.: Bangor, Me., June 1, week.

MENDLSOHN QUINTETT CLUB: Parkersburg, W. Va., 28; Chillicothe, O., 29.

LILLIAN RUSSELL: N. Y. City (Casino)—indefinite season.

LUCIER CONCERT CO.: Showhegan, Me., 28, 29, 30; Hallowell, June 1, 2; Gardiner, 3, 4.

RINEHART OPERA CO.: Louisville, 25, week; Dayton, O., June 1, week; Cleveland, 8, week; Toledo, 15, week.

STANDARD OPERA CO.: Lynchburg, Va., 25, week.

ST. QUENTIN OPERA CO.: Cleveland, O., 25, week.

THEODORE THOMAS CONCERTS: Denver, June 8; Council Bluffs, Ia., 9.

THOMPSON OPERA CO.: St. Louis, April 27, six weeks.

WILBUR OPERA CO.: Richmond, Va., 25, two weeks.

WILEY-GOLDEN OPERA CO.: Baltimore, 24, two weeks.

## MINSTREL COMPANIES.

BARLOW-WILSON: St. Paul, 28, 29, 30.

BILLY KESANDOS: Rochester, 25, week; Buffalo, June 1, week; Toronto, 4, week.

CALIFORNIA: Pittsburg, 25, week; Cincinnati, June 1, week.

FULTON'S: Birmingham, Ala., June 1, week.

HENDERSON'S: St. Louis, 25, week; Chicago, June 1, week.

HAVELLY'S: Detroit, 29, 30; Toledo, June 1; Jackson, Mich., 2; Saginaw, 3; Bay City, 4; Muskegon, 5; Milwaukee, 6, 7; Chicago, 8, week.

Hi HENRY: Bridgeport, N. J., 28; Millville, 30; Salem, 31; Lancaster, Pa., June 1; York, 2; Columbia, 3; Reading, 4; Lebanon, 5; Easton, 6.

KANE'S: Rochester, 25, week.

LESTER AND ALLEN'S: Newark, 25, week.

## VARIETY COMPANIES.

BRYANT, RICHMOND, SHERMAN AND COVINE: Paterson, N. J., 25, week; Brooklyn, June 1, week; N. Y. City, 8, week.

CHARLES T. ELLIS: Philadelphia, June 1, week.

CHARLES FOSTER: New Orleans, June 1, two weeks.

FURMAN CO.: Springfield, Mo., 28.

GRAY-STEPHENS CO.: N. Y. City, 25, week; Brooklyn, June 1, week.

IDA SIDONS' MASTODONS: Minneapolis, 25, week; Chicago, June 1, two weeks.

LANG'S COMEDY CO.: Waterbury, Ct., 25, week; New Haven, June 1, week.

LEONZO BROTHERS: Troy, N. Y., 25, week.

LILLY CLAY'S ADAMLESS EDEN: N. Y. City, June 1, three weeks.

PEOPLE'S NOVELTY CO.: Pittsburg, 25, week.

SILSON'S CUPID CO.: N. Y. City, 25, two weeks.

TONY PASTOR'S OWN CO.: Detroit, 28; Milwaukee, 30, 31; rest: Chicago, June 8, two weeks.

YANK NEWELL: Denver, 25, two weeks.

## MISCELLANEOUS.

HOWARTH'S HIBERNICA: Fall River, Mass., 29.

PROFESSOR GEORGE BARTHOLOMEW'S EQUINE PARADOX: Cincinnati, 18, three weeks.

## CIRCUSES.

ADAM FOREPAUGH'S: Kokomo, Ind., 28; Peru, 30; Logansport, 30; Chicago, June 1, ten days; St. Paul, Ind., 13; Goshen, 14; Kendallville, 16; Kalamazoo, Mich., 17; Grand Rapids, 18; Reed City, 19; Manistee, 20; Flint, 21; Bay City, 22; E. Saginaw, 23; St. Louis, 24; Iowa, 26; Lansing, 27; Detroit, 28; Toledo, O., 29; Jackson, Mich., July 1; Yonklat, 2; Hildale, 3; Ft. Wayne, Ind., 4; Plymouth, 6; Valparaiso, 7; Waukegan, Ill., 8; Fond du Lac, Wis., 9; Green Bay, 10.

BARNUM'S NEW HAVEN, 28; Worcester, Mass., June 2; Providence, 4; Boston, 8, week; Lynn, Mass., 24.

BARRETT'S: Denver, June 1.

BUFFALO BILL: Chicago, 25, week; Fort Wayne, June 1, 2; Toledo, O., 3.

COLE'S: Stanton, Mich., 28; St. Louis, 29; Big Rapids, 30; Grand Rapids, June 1; Muskegon, 2; Holland, 3; Hastings, 4; Charlotte, 5; Owasso, 6; Bay City, 8; E. Saginaw, 9; Ludington, 10; Manistee, 11; Cadillac, 12; Traverse City, 13; St. Ignace, 15; Marquette, 16; Flint, 17.

COFF'S EQUESTRIAN CURRICULUM: Washington, 25, week; Williamsport, Pa., June 1, week; Utica, N. Y., 8, week.

CORTINA'S WILD WEST: Louisiana, Mo., 28; Quincy, Ill., 30, 31; Macomb, June 1; Galesburg, 2, 3; Moonmouth, 4; Burlington, Ia., 5, 6; Davenport, 8, 9; Rock Island, Ill., 10, 11; Sterling, 12; Aurora, 13; Streator, 15; Ottawa, 16, 17.

DORIS: Winona, Minn., 28; Hastings, 30; St. Paul, 30; Stillwater, June 1; Battle Creek, Mich., 18.

FRANK ROBINSON'S: Peterboro, Ont., 28; Port Hope, 29; Burlington, 30; Brighton, June 1; Trenton, 2; Piquette, 3; Belleville, 4; Sterling, 5; Napanee, 6; Kings-ton, 8; Gananoque, 9; Brockville, 10; Prescott, 11; Morrisburg, 12; Cornwall, 13; Ottawa, 15; Alexandria, 16; Montreal, 17, 18.

KING BURKE: Parsons, Kas., June 1; Ft. Scott, 4.

LES-SCHREINER: La Porte, Ind., 28.

ROBINSON'S: St. Joe, Mo., 28; Ft. Scott, Kas., 30; Fremont, Neb., June 6.

SELL'S: Elgin, Ill., 28; Kenosha, Wis., 29; Milwaukee, 30; Appleton, Wis., June 1; Ripon, 2; Beaver Dam, 3; Portage, 4; Neenah, 5; Sparta, 6; Winona, 8; Red Wing, 10; Hastings, 11; St. Paul, 12; Minneapolis, 13.

VAN AMBURGH'S: Salem, Mass., 28; Newburyport, 29; Haverhill, 30; Lawrence, June 1; Woburn, 2; Lowell, 3; Nashua, N. H., 4; Manchester, 5; Concord, 6.

## Victor Hugo.

What may be called the extrinsic facts of the career of the great Frenchman may be summarized briefly in the statement that he was properly the Count Victor-Marie Hugo, Senator and a Member of the Academy. He was born at Besançon, Feb. 26, 1802; the son of Joseph Leopold Siegfried Hugo, of Nancy; elected to the Academy June 3, 1841; named a poet of France, April 15, 1845, member of the Constituent Assembly for Paris, June 4, 1848, and of the Legislative Assembly for the Department of the Seine. On the success of Louis Napoleon's *coup d'état* he was exiled in December, 1851. Returning on the downfall of the Empire, nineteen years afterward, he was elected to the National Assembly for the Seine, Feb. 8, 1871, and resigned March 8. He was elected to the Senate Jan. 30, 1876. He was made a Chevalier of the Legion of Honor, April 26, 1825, and an officer July 8, 1837.

As the giant progenitor of the modern drama, Victor Hugo is entitled to special notice in this journal. When he began his course as a playwright the French drama lay prostrate on an arid plain of mechanism and commonplace, without bud, blossom or leaf promising a fruitful life. The classic dramatists and playwrights who flourished in his early day were men of routine and subservience to mere forms.

In 1827 he published his pronouncement in the preface to *Cromwell*, a play in which Talma had hoped to appear, breaking definitely with the following of Aristotle and Racine and declaring: "All that is in Nature is in Art; the drama results from the combination of the sublime and the grotesque and the drama is the expression of the modern epoch." *Cromwell* was ridiculed and applauded by the Parisians of the two schools.

Hernani, delivered on the 1st of October, 1829, unfurled the banner of Romanticism in a blazon that could not be mistaken. Put in re-

hearsd at the Comedie Francaise, the actors recalculated at the principal parts. Mlle. Mars specially so persecuted Hugo that he had to demand her role of her to give it to her young and pretty rival, Louise Despreaux. This brought her to her senses, and Feb. 25, 1830, was the field day of the chieftain of the new dramatic campaign. The scene is worth describing, considering the important consequence dependent on the issue.

Hugo rallied a clique from the studios to fill the parterre and upper gallery. Romantics, dressed in every style save that in vogue, led by Gautier in a scarlet satin waistcoat, with hair reaching to his loins; Balzac, Berlioz, Vivier, Boulanger and others of the faithful assembled at 1 P.M. and admitted at 3 P.M., jeered, pelted and at times assaulted by the Classicists.

A strong performance ensued. At the close Mame, the publisher, called Hugo out, dragged him into a tobacco shop, and fairly forced him to sign a receipt for 6,000 francs. "Wait till the curtain falls," said Hugo. "No, no; you will want 10,000 then," insisted Mame, and the author who had entered the theatre with precisely fifty francs in the world went back to see Mlle. Mars' great scene in the last act received with wild applause.

Need the readers of a dramatic journal wonder that we make a record of an author who followed an opening so decisive with works of so splendid and enduring a prestige as *Le Roi s'Amuse* (1832), *Lucrèce Borgia* and *Marie Tudor* (1833), *Ruy Blas* (1838), and *Les Burgraves* (1843).

Partaking of the romantic melodrama and rich coloring of his plays, we may properly refer to his great drama, *Notre Dame de Paris*, (1830-31), the author locking himself up with a big bottle of ink and a dozen dressing gowns, having put away his clothes lest he should be tempted from his room.

In 1862 "*Les Misérables*," which had long been announced, appeared simultaneously in nine different languages, one edition reaching a sale of 150,000 copies.

We have thus traversed rapidly the domain of the drama of which Victor Hugo was lord paramount. While he cannot be honestly ranked with *Æschylus*, *Molière*, *Goethe* and *Shakespeare*, in compass and scope of dramatic power, Victor Hugo may claim a place with the great iconoclasts and pioneers of first-rate intellectual force and persistency, who impress themselves deeply upon the literature of their country and conquer the concurrence and obeisance of the world.

## Recollections of Ryder.

The recent death of John Ryder has recalled to my memory very vividly the occasion when I first beheld him. I was a very small boy when I was taken to see the pantomime of *Harlequin William Tell*, at Drury Lane, in the year 1843 (January). The pantomime was preceded by King John, with Macready in the principal part. Fancy, ye modern holiday-makers, a five-act tragedy followed by a pantomime! Now-a-days, at the same theatre, the pantomime occupies the entire evening. Ryder played Cardinal Pandolph. Little did I think that, forty years subsequently, I should form one of a circle of listeners at the club, the while the veteran actor poured forth a stream of anecdotes of his theatrical career, related as only he could tell them. The charge is frequently made that actors are somewhat disappointing when encountered in society. However this may be, I have never met actors with any experience who were not amusing in the highest degree when discoursing on what they naturally understand—their profession and the history of their early struggles and experiences. Accustomed to study effect, they are capital anecdote tellers, never missing the point, and leaving off when the climax is reached. On Ryder's arrival in London, he had an interview with Charles Kemble, who proposed that he should make his first appearance as Romeo. Ryder objected, on the ground that he was too tall. Kemble rose from his chair, and extending his arms and drawing himself up to his full height, exclaimed: "Too tall, sir; look at me! I have played Romeo scores of times." Ryder made no response, but considered that the public would condone much in a Kemble that it would not excuse in a novice. Ryder eventually appeared at Drury Lane in *As You Like It*, in the character of the Banished Duke. On the occasion to which I have referred, Phelps played Hubert, Helen Faucit, Constance; Elton, Salisbury, and James Anderson the Bastard Faulconbridge. I am frequently asked by members of the rising generation whether we have better actors now than we had thirty and forty years ago. My reply is always the same: that different types flourish at different periods. Thus I can recall no actress in the past who can be compared with Mrs. Bancroft. There is no actress of our day who resembles Mrs. Keeley. Then the style of acting is completely changed. Were the *Lady of Lyons* played now at a West End theatre in the "stagey" manner formerly adopted (the only way, in my opinion, it should be played), the representatives of Claude and Pauline would be received with shouts of laughter and derision. What is called the natural manner is adopted and the result is a misfit. When London Assurance was revived at the Prince of Wales' Theatre under the Bancroft management, the part of Lady Gay Spanker was played in the modern style. The famous description of the hunt was spoken by Mrs. Kendal, seated at a drawing-room table, precisely as a lady in real life would relate the incident, and the effect was nil! Mrs. Niblett was accustomed to deliver the lines close to the footlights, with eyes fixed on the audience, and at the close would cross from left to right, and back again, cracking her whip as she did so. The effect was electrical. All honor to the exponents of the modern realistic school of acting, but dramas written under different conditions must be acted in a different manner. There is no actor of the present day who at all resembles James Anderson, with his magnificent elocution, which echoed through Drury Lane two-and-forty years ago. By the way, it is a singular fact that actors who have reached the topmost rung of the professional ladder have never been remarkable for elocutionary excellence, but the reverse. John Kemble suffered from an asthmatic cough;

Edmund Kean could not speak half a dozen lines without temporarily losing his voice. On the occasion of his first appearance as Shylock at Drury Lane, in 1814, he was chased by the stage manager from the stage to his dressing-room with continual supplies of oranges, fears being entertained that the marvellous success which was then being achieved would be marred by complete loss of voice. Macready, with his jerky, disjointed mode of utterance, was not a model of elocution; and the most devoted admirers of Henry Irving would scarcely hold him up as a perfect elocutionist. These men succeeded, in spite of this defect, by the sheer force of genius and brains. The most excellent samples of elocution in my experience have been James Anderson, John Vandenhoff, Gustavus Brooke, John Cooper (utility John), and Hermann Vezin. Charles Young is reported to have been renowned for his musical elocution; yet none of these actors attained the topmost rank. I can only compare the tones of Vandenhoff to the notes of a cathedral organ. We are accustomed to boast, and with reason, of the excellence of modern representations, so far as scenery and costumes are concerned; but nothing could surpass the magnificence and correctness of the mounting of King John, under the direction of Macready. Plays which I have witnessed at long subsequent dates are blurred and indistinct in my memory; but the recollection of that evening is as vivid as though I had witnessed the play a month ago. I can still hear in imagination the pathetic tones of Helen Faucit, as seated upon the floor of the stage, she exclaimed: "Here is my throne; bid kings come bow to it."

I can see the citizens on the walls of Angiers (admirably trained superns) as they watch with excited gestures the approach of the English host. The evening was an epoch in my dramatic experience. Ryder always received a round of applause for his make-up of Salemenes in Byron's play of *Sardanapalus*, when it was produced by Charles Kean at the Princess Theatre. He might have walked from one end of ancient Nineveh to the other without exciting remark. He was a truculent-looking Ironbrace in *Used Up*, and constituted an admirable foil to the slim figure of Charles Mathews in the character of Sir Charles Coldstream. His Macduff, though somewhat coarse and wanting in the pathos with which Mr. Phelps was accustomed to invest the part, was of considerable merit, and so fierce in the final scene that a spectator ignorant of the termination of the play (if that is possible) could have no doubt of the result of the combat with the puny representative of Macbeth—Charles Kean. Apropos of Phelps, I witnessed his performance of Macduff to the Macbeth of Macready on the occasion of his farewell at Drury Lane in 1851. At the end of the fourth act, after the great scene, in which Macduff bewails the loss of his wife and children, there was a universal call for Phelps, but the actor modestly (and properly) declined to appear, considering that all the honors of that evening rightly belonged to his old chief. Ryder was very good as the brusque Colonel in *The Lanciers*, in which David Fisher made his first appearance from Glasgow in 1853. This is the same character which Mr. Hare plays so effectively in *The Queen's Shilling*, another version of the same piece. Ryder was admirable as Gabor, in Lord Byron's play of *Werner*. This play seems to have died with Macready. Only one word can describe his performance of *Werner*—perfection; Creswick was Ulic—a noteworthy trio. It seems but yesterday that I was seated in the Haymarket pit, watching with delight Miss Neilson as Juliet; Charles Harcourt the Mercutio (his best part); while in a private box was seated Ryder in earnest converse with Tom Taylor. The play of *Anne Boleyn* was at that time in rehearsal, and doubtless the editor of *Punch* was delivering his views as to how the hapless Queen should be portrayed by the Juliet of the night to the old "coach" and tutor of Adelaide Neilson.

All are now numbered with the past, the eldest being the last to go.—*Henry Turner in The Theatre.*

## Irving's Second Tour in America.

At a time when the public was absorbed in a political contest of the greatest moment, and when the depression of trade had seriously affected nearly the whole theatrical world in the States, an English actor, supported by the most complete dramatic organization ever seen in the country, was able to visit many cities, charge high prices, and command a measure of public support that had scarcely been preceded. More than this, he was the guest of the chief University in America, and delivered a lecture on his art to the professors and students, and before he sailed for England he was entertained at a public banquet by the most representative assembly of distinguished Americans that it would be possible to gather together.

This simple summary of Mr. Irving's successes among our transatlantic kindred is striking enough, but it gives a poor idea of the continuous interest which he and his associates have excited in America. The closing performances at the Star Theatre will be long remembered by the people who used to stand in a long line day after day at the box-office, which the ticket speculators skimmed radiantly round, sure of capturing scores of citizens and making them pay two and three times the theatre price for the best seats. It is no use trying to fight the speculator; he is as certain as the mosquito, and much more chronic. Augustin Daly is trying to extinguish him; but it would be just as futile to pursue a goat with a torpedo. The speculator is the product of the excessive liberality of Americans with regard to their amusements. When they find at the box-office that there are no seats worth having, they will pay the speculator thrice the value of the seats rather than go without their entertainment. The British household is much more thrifty. If any of the speculative gentry were to try their game in London, paterfamilias would simply button his coat, return home, and spend the evening in penning an indignant epistle to a newspaper. Play-goers in New York are perhaps more demonstrative than even those in any other American city, and on an occasion of this kind,

whatever could be done to show the admiration inspired, not only by this particular performance, but also by the entire work of two extraordinary artists, did not lack. There may have been some lingering belief that Mr. Irving would reconsider his determination never to return to America as an actor, and that in his farewell words this might at least be left an open question, but the unmistakable sincerity with which he repeated his resolve, and declared that duty to his theatre and his public at home would permit no more professional visits to the States, must have carried conviction to the majority of his hearers.

The last and most striking honors bestowed by America on Henry Irving were crowded almost into a single week, which, like the poet's hour of glorious life, was certainly worth an age without a name. In appearing before the Academic body of Harvard University, Mr. Irving occupied a unique position. Years ago, I believe, the authorities at Harvard wanted to make William Warren, one of the most admirable of American comedians, a professor in the college, but he did not accept the office. Mr. Irving was therefore the first actor to receive academic honors in the chief centre of American culture. It was natural that he should choose as the theme of his address the art to which his life had been devoted, and to which he had rendered such good service. Nobody can say that he pitched his discourse in too apologetic a key. If there had been any necessity to apologize for the stage, the foremost of English actors would not have been invited by the professors of Harvard merely to sit in sackcloth and ashes. They did not take him amiss when Mr. Irving plainly stated his intention to give to any students who might be disposed at some time to become actors the advantages of a counsel gathered from a wide experience. And the students listened to his exposition of the requirements and practice of his art with profound interest. \* \* \* What Mr. Irving has himself done, and what has been achieved by other notable actors to sustain this theory, was perhaps even more convincing to his audience than his eloquence.

When the idea of giving a public banquet to Mr. Irving before his departure from America was mooted, there was no difficulty in obtaining the support of eminent men. Over a hundred names were attached to the invitation. It was no formal and conventional feeling, no forced etiquette, fashion and ceremony, which induced such a body of men to lend all the weight of their character to this judgment historic. The banquet admirably illustrated the spontaneous spirit of the whole movement.

It was impossible to listen to Mr. Beecher for three minutes without understanding his pre-eminence as an orator among his countrymen. His good sense, his wit, his command of simple forcible English, and the ease and spontaneity with which he rises to eloquence, are characteristics which give him a perfect command of any audience. What could be more incisive than this? "One real man in a generation is worth forty thousand orations about manhood. One thoroughly good picture is worth all the gabbles of annual addresses about art. One thoroughly good representation of the mimic art by a real company sets the argument for histrionic art further along than all the talk in the world." Then he uttered one of those vivid, pregnant sentences which are remembered because they crystallize the emotions of everybody. "I shall read *Ophelia* and see Ellen Terry as long as I live." Toward Mr. Irving he had the feeling which came to him in Autumn when the birds were gone, and he did not know whether he should ever hear their song again. This touching sentiment closed a speech which was one of the most impressive tributes to dramatic art ever uttered or written.

To every man in that assembly at Delmonico's, the evening of April 6, 1885, will ever be memorable. No expression of enthusiastic admiration and friendly regard for a public man could have been more perfectly designed. There was nothing labored, nothing tedious; when the last word was spoken and the charm was dissolved, one wondered at the lapse of time. And this is true of the whole of Mr. Irving's tour in America. Now it is over, it seems like a dream that so much has been done in so short a space, that so many cities have been visited, such distances traversed, such a multitude of minds filled with delightful memories. What a legacy of earnest purpose and high achievement Mr. Irving has left to the American stage no English writer need describe. Americans are eloquent in the acknowledgment of their obligation. Their theatrical managers are learning that public intelligence requires a greater completeness and more liberal taste in the presentation of plays than have hitherto distinguished the American theatre. One manager in the West is determined to have models of scenery and appointments designed in London, to organize a powerful company, and to travel through the States with a play that shall be completely represented in every particular. This spirit is admirable, and when it is widely diffused the result must be fraught with the highest benefit to the drama in America.

But the obligation is not all on one side. Mr. Irving returns home enriched, not merely in a material sense, but with the precious possession of many friendships and much experience. You cannot spend several months in a great country like America without a widening of ideas that is very useful to what some censors of English manners call the insular intelligence. There are certain native British prejudices which need the wholesome chastening of a contact with the unconventional customs of our American cousins. It is not possible to admire everything one sees in the States, and there are still one or two persons of the Jefferson Brick order, who resent even the gentlest criticism of American institutions; but the general atmosphere of society over the ocean is too breezy to tolerate small patriotic vapors. Intelligent Americans have travelled too much to be case-bound in admiration of their own country, and are too good-humored to belabor the visitor even when they do not accept his strictures. Mr. Irving has said much in recognition of American courtesy and generosity; but what he has said with all the fulness of grateful acknowledgment in no degree exceeds the measure of the truth. For refined sympathy, for true tolerance, for constant solicitude, for that open-hearted frankness which thaws the most frigid etiquette, Americans have a sure title to the undying regard of all who have been received into the intimacy of their homes.—*An English Magazine.*

Frederick Burrell has left the Ford-Wallace Opera company. The management express themselves as satisfied with the business done up to date at the Fifth Avenue.



## THE ACTORS' FUND OF AMERICA.

OFFICE AND READING ROOMS  
12 UNION SQUARE, NEW YORK.

Open from 10 A. M. to 4 P. M.

HARRY MINER, President; A. M. PARKER, First Vice-President; WILLIAM E. SMITH, Second Vice-President; SAMUEL COLVILLE, Treasurer; HARRISON GARY FISKE, Secretary; BENJAMIN A. BAKER, Assistant Secretary.

PHYSICIANS TO THE FUND.  
DR. ROBERT TAYLOR, 31 W. 2nd Street, New York.  
DR. J. S. SHAW, 222 Columbus Avenue, Boston, Mass.  
DR. W. E. ASHVOLE, 222 E. 5th Street, Philadelphia, Pa.  
DR. FRANK M. HOYT, 222 N. Oxford Street, Boston, Mass.  
DR. THOMAS LATIMER, 222 E. 5th Street, Philadelphia, Pa.  
DR. L. A. QUERNER, 222 E. 5th Street, Philadelphia, Pa.  
DR. E. DREIFUS, 222 E. 5th Street, Philadelphia, Pa.  
DR. FRANK M. HOYT, 222 N. Oxford Street, Boston, Mass.

Membership fee and annual dues, \$5.

## F. ROEMER.

Successor to A. ROEMER & CO.

THE LARGEST HISTORICAL

COSTUME & ARMOR

IN AMERICA.

Also costumes for all the great historical characters of the past, from the time of the Crusades to the present day. Also armor for all the great historical characters of the past, from the time of the Crusades to the present day.

No. 4 UNION SQUARE, NEW YORK.

## A. J. COLE &amp; CO.

SUCCESSORS TO

T. W. LANQUETTE

CONTINUES THE

THEATRE AND

119 Fourth Avenue, NEW YORK.

Blouses, Tricots, Neckties, Hosiery, and all the latest fashions in dress-making. Also costumes for all the great historical characters of the past, from the time of the Crusades to the present day. Also armor for all the great historical characters of the past, from the time of the Crusades to the present day.

## MME. P. A. SMITH.

Dress-Making in all its Branches.

Particular attention given to theatrical costumes.

117 WEST 47th STREET, NEW YORK.

## H. J. EAVES.

COSTUMER.

63 EAST 15th STREET, NEW YORK.

Is making up costumes to his art, in such a way as to be able to give them a life of their own. Full use of dress for all the latest fashions.

Amateur Theatrical and Opera Companies supplied in every detail. Special Notice—After 10 P. M. with me in ladies' stage, street and tailor-made dresses. Ladies' own materials made up.

## DIAMONDS

A SPECIALTY.

Fine Watches, Rich Jewelry.

BENEDICT BROTHERS.

ONLY STORE, 171 BROADWAY.

Corner Cortlandt Street, N. Y.

## LADIES' FASHION

WEAVE HOSIERY, Hosiery, and all the latest fashions in dress-making.

SEASON 1884-85.

## RICHARDSON &amp; FOOS.

THEATRICAL

Printers and Engravers.

112 FOURTH AVE.

Near 10th Street, NEW YORK.

Most Complete Show Printing House in the World.

NONE BUT THE BEST ARTISTS ENGAGED. FIRST-CLASS WORK ONLY.

Orders solicited. Estimates cheerfully given. All orders promptly executed with neatness and dispatch.

Address: GEORGE PATTERSON, Sole Manager, N.Y.

## THE RESORT OF THE PROFESSION.

EUGENE BREHM.

10 Union Square, New York.

The glorious refreshments always on hand.

ALSO NOTARY PUBLIC.

## "THE CRITERION."

No. 2 Union Square, corner Fourteenth Street.

The Popular Resort of the Elite of the City.

"THE PROPER CAPAN."



## TELEGRAPHIC NEWS.

## Haverly's Luck.

(SPECIAL TO THE MIRROR.)

BUFFALO, May 27.—Haverly's Minstrels began a three nights' engagement at the Academy of Music Monday night. The audience was flustering in size. The troupe never appeared with such good minstrel talent as this season. The Cragg Family close the performance with acrobatic feats which are wonderful. Their final drop brought forth several feminine shrieks from the audience. The house was crowded again last evening.

Howard and Whitney's company, at Lang's, had a fair-sized audience.

## At the Hub.

(SPECIAL TO THE MIRROR.)

BOSTON, May 27.—Nat. C. Goodwin and his burlesque company appeared at the Park Monday night in Bottom's Dream to a crowded house. Curtain fell at a late hour.

Lemons was played beautifully by the home company at the Boston Museum.

Jacques Kruger, in Dreams, at the Bijou, drew a large house.

We, Us & Co. opened second week at Globe to a large house.

Peck's Bad Boy had a crowded house at the Boston. Silver King at Howard.

## Low Prices All Around.

(SPECIAL TO THE MIRROR.)

CLEVELAND, May 27.—Panic prices are the rule at all places of amusement.

Tony Pastor opened a three nights' engagement at the Euclid to a light house. He opened the Summer season at this house. Performance very fine.

A good house greeted Phil Greiner in The Bad Boy at the People's. The comedy was well cast and pleased all. Joseph Keane drew a light house at the Academy. Rip Van Winkle was given, with very weak support.

The Pavilion was packed on its opening night. Chimes of Mormany was sung by Miss St. Quinten and a fairly drilled company and chorus. The opera was received with enthusiasm.

## Frank Weston Complimented.

(SPECIAL TO THE MIRROR.)

CHICAGO, May 26.—Rhea, at Hooley's, in Power of Love, achieved a great artistic and popular success. Remarkably beautiful play, admirably acted.

Effie Ellsler, at the Academy, in Old Kentucky Home, was well received. On the opening night the Nobles of the Mystic Shrine attended in a body. This was in compliment to Frank Weston, who is a member of New York Lodge. Floral gifts profuse.

Grand opera at the Standard to fair business. Second week of Apajune at the Columbia to a large audience. Lizzie Evans, at the Grand, in Fogg's Ferry, to good business. Minor theatres good.

Louise A. Watson, a well-known actress, died Sunday, aged fifty-four. Formerly with Madison Square Theatre Company. This season she was with Charlotte Thompson.

## Pop the Target of a Hoodlum Gallery.

(SPECIAL TO THE MIRROR.)

INDIANAPOLIS, May 27.—Every house in town opened big and at low prices.

Helen Desmond opened for a week in Hazel Kirke at Grand.

Surprise Party, in Pop—John E. Ince—at English's, opened to a crowded house; but in an endeavor to "do up" Forepaugh had issued a great deal of paper. The conduct of the big gallery disgraced the house. The performance was repeatedly interrupted, and the management made no efforts to check the hoodlums. Charles H. Harris, in his specialty, was compelled to appeal to the respectable people in the audience.

Drew, Sackett and Co.'s Minstrels gave excellent show to big business. Zoo had a strong variety bill to good house.

Forepaugh showed to smaller crowd than anticipated.

## Miscellaneous.

(SPECIAL TO THE MIRROR.)

PROVIDENCE, May 27.—The New York Ideal Opera company presented Patience at Low's on Monday evening before a good-sized audience. An All-Star Dramatic company produced Moths before a small audience. The company is very weak. The Saus Souel Garden opened its gates to a goodly number of people to see Henry Chanfrau in Kit. The supporting company is excellent. The Comique opened to good houses matinee and evening.

WORCESTER, Mass., May 27.—The Star Dramatic company opened a week's engagement in The Lancashire Lass to a splendid house. Mark Price was well received. The company is excellent and will do a good week's business. Low prices.

NORTHAMPTON, Mass., May 27.—Ullie Akerstrom opened a two weeks' engagement at the Opera House Monday night in Fanchon to a crowded house at low prices. She had a most flattering reception, responding to three recalls.

OSWEGO, N. Y., May 27.—The Standard Dramatic company (low prices) began its second week Monday evening in Oliver Twist to a fair house. The company is an excellent one, and gives fine satisfaction. The engagement closes 30th, when Manager Pierce, of the Academy, will have a benefit.

BROOKLYN, May 27.—Mugg's Landing opened in big house at the Academy Monday night. Kommand's Minstrels, at the Grand, are doing well. Casino is drawing well with the Comedy company.

NEW HAVEN, May 27.—Daly's company, headed by Ada Rehan, opened at the New Haven Opera House to an \$800 house. Many were unable to procure seats. A Night Off was finely presented. It was excellently staged by Manager Wall.

DETROIT, May 27.—Our Strategists opened to a first-class business; good performance. The other theatres had no attractions. W. W. Cole's Circus brought big crowds at both performances, and gave the best of satisfaction.

PITTSBURG, May 27.—The California Minstrels to a big audience at the Opera House on Monday evening. The Academy was crowded on Monday evening to see the first performance in this city of Lilly Clay's Adamless Eden party. The Bandmann company opened its second week at Harris' Museum very auspiciously.

MONTREAL, May 27.—The Crystal Palace Opera House opened Monday night for the Summer season. The house seats an immense crowd, and all available space was filled. The Carleton Opera company opened in The Merry War. The opera was well sung throughout, and the costumes and stage settings were elegant. At the Academy Margaret Mather made her first bow to a Montreal audience. Romeo and Juliet was the bill. A large-sized audience attended. Zozo, at the Royal, turned crowds from the doors. The Lytell company gave an excellent performance of Hazel Kirke at the Opera House.

## C. B. Bishop Reminiscent.

A much-respected professional, Mr. Charles B. Bishop, who is, while a comedian, a doctor, and always a philosopher, is perhaps one of the most entertaining men to converse with that you may find in the whole range of the sock and buskin. When not engaged in holding the mirror up to Nature, he is studying Nature's face itself, and his private deductions and reflections are always more pungent and incisive than the personal similitude he gives before the footlights, albeit these are full of the spirit of investigation and of knowledge of the character he is presenting. Bishop is one of the old-time actors—and they were and are few—whom flattery has never deceived, nor the false lights of transient popularity and "good-fellowship" lured into the marshes of destruction. He knows the perils of stage life and has managed to shun them. In endeavoring to persuade others to be equally cautious he has earned for himself the name of a "preacher," and the wonder has been expressed by the gay favorites of the hour, after listening to one of his homilies, why he had not adopted the pulpit as his career in life instead of the stage. I saw him in San Francisco, a short time ago, and we chatted in a reminiscent and reflective way of the luminaries of the profession we had both known, but who are now, for the most part, put out by death.

"There," said the sententious comedian, pointing to a light in the window on the western front of the Nucleus, "there is the room in which poor Edwin Adams lay so long between life and death. How I loved that man! I knew him from a boy, and watched his course with the solicitude of good feeling and a desire to see him take the place that belonged to him as a leading actor on the American stage. I have reasoned with him on the folly of his course, and the only answer I got was 'Bish, be quiet; you bore me.' He was full of talent and good nature, but he perished like the rest, a victim to friendly assassins. I recollect once asking Forrest this question: 'Governor, after you, who?' and he replied: 'I cannot tell. The American actor of the future may be in the cradle, the stable or the blacksmith shop. No man can be great as an actor who has not earnestly made up his mind to give everything else secondary consideration. Adams has reversed this condition of things, and therefore will never rise to the occasion. He insults his genius and the great art, and they will desert him for his ingratitude.'

"I knew another young man," continued Bishop, "whom Heaven had framed for a great actor. He was a Bostonian named William Goodall. Tall, elegantly proportioned, a finely shaped head clustered with curls, and well set on a superb neck and shoulders, a face of the Greek type, he was a very Antinous among his fellows. Add to these attractions a rich and musical baritone voice and a stage carriage that was grace itself, and you picture in your mind the handsomest and most popular American actor of his day. I dressed with him—that is, we occupied the same room at the theatre, and I could not help noticing that he was, by his dissipation, cutting the throat of all his chances for success. I used to talk to Billy while waiting for the call-boy; but he, too, was in the hands of what Adams called 'friendly assassins.' In his fresh, young life and blaze of popularity, he only laughed at me. 'Stuff,' said he; 'don't play Mentor to my Telemachus. You never knew a great actor who was not an infernal drunkard. I only follow the rule. A short life and a merry one, say I.' He died when he was about 25 years of age."

"There was a measure of truth in Goodall's remarks, so far as the actors of the old time were concerned."

"I grant you. There is more sobriety, though, among the men of the profession nowadays."

"Yes, and less talent. Pity 'tis, 'tis true."

"The latest instance of victimization by lights that lured only to destroy is 'genial John.' Did you see him before you left New York?"

"Yes. Saw him coming out of the Fifth Avenue Hotel one day, but he did not know me. He had eyes like a dead fish, furrowed cheeks, and the hollows of age in his neck. I stopped him, and after looking at me for some

moments with a lack-lustre gaze, he called my name in a far-away tone of voice. Many of his friends have taken offence at his failure to recognize them, attributing his manner to pride; but it is to his misfortune and not to any other cause, that his conduct in this respect must be charged. What McCullough needs," continued Bishop, "is a change in his way of life. He wants domesticity, and the quiet and regularity of a well-ordered household would do much to soothe the irritation of a brain tossed hither and thither in the shifting scenes of his career. He often admitted to me, when in the heyday of his popularity and his pride of place, that his private life was a mistake, even when pooh-poohing the advice I gave him to go slow."

"McCullough was not a dissipated man, I believe."

"He was not a very hard drinker; but, unfortunately, he never got drunk. He was one of those who could 'carry his liquor,' as they say, and these are in the greatest danger. Let the man beware who can put his boon companions under the table while he, drinking 'hands all round,' remains comparatively sober. Some people are proud of this capability, and are envied by those who become quickly intoxicated. Your 'sober drunkard' should fear rather than be proud, and be pitied rather than envied. I remember a convivial occasion, at which McCullough, Frank Chanfrau, Clifton Tayleur and myself were present. I was only a looker-on, for I have forsworn 'budge' for many a year; but I noticed that while the others became hilarious, McCullough was as calm as a clock, and when they were sent to bed he rather plumed himself upon his staying qualities. 'Come,' said he, 'I've put that lot under the table; I'll have to do the same for another party by and bye.' My reply was: 'I wish to God, John, you was as drunk as the drunkest of those we have left. There would be a slight relief to you at least in that. But you are all ways on the strain; the tension is too great; something must give way, and when you least expect it.' But he only laughed at me in his self-confident way, and told me to shut up, for I was a preacher and a bore, and he didn't care to listen to me."

"Don't you think if some one would take the trouble to bring McCullough to California the change would do him good? The air of the mountains or the balminess of the Southern part of the State might tone his mind."

"Possibly. But what he really needs is what I said before—domestic life; and I think the opportunity to enjoy it has slipped from him. McCullough, however, is a young man yet—only forty-seven. He is worth some \$65,000, which his friends have placed in trust for him. I do not think he will live to spend it. His impatient disposition prevents interest in him, as he sometimes rewards well-meant overtures by a blow from his cane."

"How did you hit it off with Edwin Forrest, the man who gave McCullough his real introduction to stage life? The great tragedian had but few friends or acquaintances. Were you one of either class?"

"Well, I may say I was admitted to Forrest's friendship, as far as he would allow one to that place. Reserved in manner, brusque in speech, and unsympathetic, he was not the man to invite friendships. He was as solitary, moody and aggressive as his own Coriolanus when banished from Rome, and at all times disposed to say to the world:

You common cry of curs! whose breath I hate  
As reek of rotten fens, whose love I prize  
As the dead carcasses of unburied men  
That do corrupt my air, I banish you.

"What Edwin Forrest may have been when a young man I do not know, but at the time I made his acquaintance he was decidedly misanthropic. Think of his living in his residence at Philadelphia for seven years (when he thought he had retired from the stage) and never going into the street but fourteen times! His house was surrounded by high walls, but within he had his garden and his domestic animals, to both of which he liked to attend, and his library was a vast room, walled to the ceiling on all sides with rarest books. The room was furnished luxuriously, rich carpets covered the floors, and soft easy-chairs were scattered in every part, so that when you found a desired book you found also a seat near by, into which you could throw yourself and enjoy it."

"I suppose you used to revel in these bookish treasures?"

"When I visited him, yes; but that was but seldom. To tell you the truth, I was not at ease in Forrest's company. He dominated me; whether by his physical magnetism or mental quality, I do not pretend to say. I only know he dominated, and he was the only man who ever did so. I used to meet such men as Rufus Choate and Edward Everett when I was connected with a large bookstore in Boston, and where we had sometimes vast private libraries to dispose of, and felt myself quite as easy in their company as if they were old friends; but it was entirely different with Forrest and myself. Could it be, do you think, that I experienced individually the same power by which he collectively held audiences in his mental grasp?"

"That is a nice question, and requires reflection. Was Forrest a physically brave man?"

"On the contrary, he was a coward. He never struck a man on or off the stage in anger, and backed down always when any one had the courage to stand up to him. I expressed to him one day surprise that he had not selected some other profession than that of an actor. 'A soldier's life for example, Governor,' I suggested. He turned on me in the manner I can imagine Dr. Johnson used to do on his club-mates or on annoying visitors at the Thrales. 'Sir,' said he, 'I detest soldiers. Your soldier is a trained butcher, and a uniform coat often covers as much cowardice as courage. Circumstances have made the great soldiers of their times, and men have come to the front as fighters, spurred by necessity, who had no special training for military life. Look at Cromwell, Washington and William the Silent, men who led armies after they had arrived at middle life, and led them to victory, too.' I heard afterward that when a young man Forrest always avoided military organizations and had the utmost contempt for the pomp and circumstance of war."

"He despised politics as much as he did military parade and glitter. If he called soldiers butchers, he believed politicians were frauds and ignoramuses. The people wanted to send him to Congress from Philadelphia, but he nearly paralyzed the delegation that waited on him to propose his nomination. 'What!' he shouted, 'confine me to a pittance of \$8 a day, among a set of humdrums, while I can, for the same time, make \$500 and enjoy the pleasure of my own company and my books. Begone!' You bet the delegates stayed not upon the order of their going, but were off at once. Forrest was a

Democrat, of the old strict Jacksonian school, and hated a Whig so much that he would scarcely remain in his company. There is a story told of him, that with John W. Forney (in the Clay days, also a Democrat) and Dougherty, he was taking a stroll in Philadelphia one evening, when they came to a hotel where Henry Clay was holding a reception of citizens and his political friends. Forney and Dougherty suggested they should call on Harry of the West, as a mark of respect for his leading position; 'he is a statesman, you know.' Forrest refused for some time, but finally consented. They entered unannounced, and just as they came into the room, Clay was declaiming in a raised voice, and amid a knot of friends, against the Senator from Louisiana. 'Gentlemen, I tell you Pierre Soule is a mountebank in politics—an actor'—and then catching sight of Forrest's tall and bulky form as it came in view, turned, and, taking him by the hand, added, with infinite tact—'but not a great actor, not an artist as my friend Mr. Forrest is.' Mr. Forrest had never been introduced to Mr. Clay, but the diplomatic politician was too much for the actor that time.

"Forrest hated any one near his dramatic throne, and would acknowledge no genius or talent in any of his contemporaries. He worshipped Edmund Kean, and considered him a true actor, of whom the Elder Booth was only a poor copy. Young Ted, as he was called, who now inherits his father's mantle, he considered had no flexibility, and would do nothing outside a few characters. He admired Gustavus Vaughan Brooke, but only because he had talent for the romantic school. He would not admit that a man could play comedy as well as tragedy. His skill in either one or the other must be impaired. The Garrick example counted for nothing with him. Garrick, of course, must be accepted as the best actor of his times, but was not equally great in all parts he assumed. Forrest had a passionate love for his art, which he held superior to painting, poetry or sculpture; it was at the head of all the fine arts. The man was a study; he was sui generis. No one understood him, and he would not give it to any that they might understand him. He was 'grand, gloomy and peculiar,' and he died as he lived—alone."

"Were you intimate with Burton, the comedian?"

"William E. Burton was a second father to me. I considered him a much more accomplished scholar than Forrest. He had more worldly experience, and more book knowledge, better placed in his head. Withal, he was a man of very kindly disposition and large sympathies. One can hardly believe that a low comedian, whose business, so to speak, is pathos, could be as pathetic and gentle as a woman on the smallest occasion. Yet that was Burton's characteristic, and he never acted when he was off the stage, as so many of our fellows do, and which you have discovered. Burton, like several others in the profession, came to the stage through the printing office."

"Was he a regular compositor, or only an amateur?"

"Served seven years' apprenticeship to the business in England. That ought to make him regular enough. I had a laugh one day when we had a piece on the Chambers Street Theatre stage that required a printing-office set. Forget what the title was, but there was a composing-room in one of the scenes. Burton personally attended to the setting of the scene, and the stage manager and the property-man objected to some of the arrangements. 'Tut, tut, you duffers,' said the old actor, pleasantly enough: 'do you propose to show me how to lay out a printing-office—me, whose three-and-six-penny trousers have often been worn through by friction with an office stool while setting type? Go and get your red fire ready for the transformation scene.' This was the first time the attaches knew Burton was a regular type, and they, of course, had nothing further to say."

"Did you ever hear of the incident in the Whiff printing office, owned by Mr. Spencer? The paper, you know, was started in 1843, in opposition to Porter's Spirit."

"About Burton's setting type there? Yes. He was found by the foreman, who returned from his luncheon after noon, standing before a case and picking up type with the ease and rapidity of an old hand. 'Surprised to see me here, eh?' asked the actor, as he stopped to empty his stick, and after the foreman had been hovering around him for a few moments. 'Your being here without my knowledge requires explanation.' 'Oh, it's all right,' he returned, starting in again. 'Spencer and I understand each other. He gave me permission.' It appears Burton wanted to answer an article which appeared in a Philadelphia paper attacking both his moral character and acting ability, and which grew out of some family trouble, and took this way as the easiest to do it. He simply picked up a composing-stick, and without a line of copy before him, his brain dictating to his fingers, set, in two hours and a half, a broad column of the paper, in the proof of which not a single literal or grammatical error could be discovered. Yes," added Bishop, emphatically, "Burton was a regular printer, a scholar as well, and more than that, I maintain, in the face of all that has been said against him, a good man."

"There was another English actor in New York about this time, named Bass, a cousin of Burton's, and a man of extraordinary information not only in regard to the stage, but upon almost every other subject. He died in Canada in 1863. He was the best old man I ever saw on the stage, and his Falstaff has never been excelled. When he first came to this country he attended the New York Dramatic Fund dinner, and out of compliment to him as a stranger he was assigned the duty of proposing the leading toast. It opened the way for such a speech on the stage and dramatic art as the guests had never listened to. They were astonished by its research and depth. Bass took his place in the foremost rank of the profession at once. He was a genial old chap, too. With several other youngsters I boarded in the same house with him, and we were merry o' nights in those times, I must confess; but I gained much from his acquaintance. I sat at his feet like another Saul at Gamaliel's. His feet were very gouty, to be sure; and sometimes when they were very bad we had to help him to bed. Poor old Bass! I think, sometimes, I hear him calling out his thanks as he used to do when we left his room: 'You are good and kind youngsters, and I thank you. Good night! Good night!'"

"I suppose you realize now, in a greater degree, the character and attainments of those veterans, than you did in the old days?"

"Of course. Time is rapidly placing me in their place. I am a veteran myself, now, but I wish to Heaven there was as much mental ballast in the profession to-day as there was

thirty or forty years ago. However, I suppose it's all right, and the future will but turn the old sands in the falling glass of time. This is my car—good night!" DR. KANE.

## Renewing An Old Alliance.

It has at last been definitely settled, that the Kiralfy Brothers are to bring their spectacular attractions to Niblo's Garden hereafter—or at least both this and next season. When these gentlemen and Messrs. Poole and Gilmore first fell out over certain matters of pecuniary importance to them, they each ran away with the idea that neither was indispensable to the other in the successful production of spectacle and pantomime in this city. To illustrate this fact to each other's satisfaction, Sieba; or, The Seven Ravens was brought out at the Star Theatre by the Kiralfys, and The Seven Ravens was given a contemporary production at Niblo's, under the direction of Herr Heinrich Conried, the young German stage director of the Casino, whose capability in the line of stage management has never been questioned. Though both productions were well done, neither made money for their managers, and after deliberating over this all the season both Messrs. Poole and Gilmore and the Kiralfy Brothers finally saw the error of their ways.

In speaking about the matter yesterday, Ed. Gilmore, who was found in the lobby of his theatre, said to a MIRROR reporter:

"The question of the Kiralfys again bringing out spectacle at this theatre was decided upon three weeks ago. I went to Philadelphia, saw that the production of Around the World there was an immense success, and the subject of again coming to our theatre was finally broached to the two brothers. They were perfectly willing to sign any contract to play at our theatre in New York, for they had found it almost impossible to produce their line of entertainments elsewhere in this city. We, on our part, were very glad to get them back. They have given us much better terms than before, and by the contract signed they will not be allowed to interfere in any way with the front of the house. They are to attend to the stage, while we attend to the management of the theatre. As you know, they give a very good spectacular performance, and it was to our interest to take them back."

"This theatre may next season be called the home of spectacle," continued Mr. Gilmore. "Next week we bring on Around the World in Eighty Days for two weeks. If the weather turns cool we will play it two weeks longer, and then the season will close. Opening next season on the 16th of August, we produce for eight weeks Bartley Campbell's Clio, which is a musical spectacular play with a large ballet and chorus. We have the privilege of running it four weeks longer and changing the dates of other attractions to later on in the season if it proves a success. Mr. Campbell, as you know, is now in Europe engaging people, and no expense is to be spared in making this one of the most beautiful productions ever seen at this theatre. Then it is very probable that the Kiralfys will put on a pantomime during the holidays that will surpass anything of the kind that New Yorkers have seen. If they do it will be produced about the 20th of December. As it is, we shall keep the time open for them. The Kiralfys tell me that they have engaged a man to play for them who resembles G. L. Fox more than anyone they ever saw. He is an Englishman, and is acknowledged to be the best pantomimist on the other side."

## What is his name?"

"I don't really know, although I have heard them mention it several times. The pantomime is now being written for the Kiralfys abroad, I believe, and if what they tell me is not exaggerated, it will be one of the greatest successes that this theatre has ever been fortunate enough to have. In March next we shall put on The Black Crook for a season of four weeks, the piece to be revived in gorgeous style. Clio, after its run at our house, will visit Boston, Philadelphia and Chicago, and return to open here again in the Spring. Altogether we shall have fully twenty weeks, or at least half our season, devoted to spectacles, and I can't help thinking that it will prove a very successful project. I really believe that this is the only theatre in the city that spectacle can be made profitable at, and I am going to work on that basis. Abbey and Schoeffel will not have it at the Grand Opera House, because they can make more money with other attractions; so I think I can easily make this the exclusive home of spectacle. It has not yet been decided definitely to have a supplementary season of two weeks before Clio is brought out, and I will not be able to say anything on the subject for a week or two."

## Robson and Crane Satisfied.

Business Manager Thomas Shea returned to the city yesterday. He says that Robson and Crane, with whom he has been the past six seasons, have done fairly well, and, considering the condition of the country, the comedians are satisfied.

Great preparations are in progress to make their next season a memorable one in dramatic art. They have spared no expense to provide the most correct representation of The Comedy of Errors that has ever been given in this country. The season will open in New York on Sept. 7, and all the time is filled. Joseph Brooks will accompany the combination everywhere, with Mr. Shea in advance. The comedians take the liveliest interest in the revival, and often visit their rooms on Broadway to see how Captain Thompson is progressing in his work.







# EXCELSIOR FOLLY COMPANY.

PRODUCING IN THE MOST GORGEOUS AND ELABORATE MANNER A SERIES OF MUSICAL AND LUDICROUS

EXTRAVAGANZAS.

Address

GEO. W. JUNE, Manager, Care Elks Club, 54 Union Square, New York.

NOTICE.

Jacobs & Proctor

ARE NOW BOOKING TIME FROM FOUR TO SIX WEEKS, FOR

Only First-Class Attractions.

The largest and most popular houses in each city.

MUSEUM, ALBANY, N. Y.

GRISWOLD OPERA HOUSE, TROY, N. Y.

ACADEMY OF MUSIC, ROCHESTER, N. Y.

JACOBS AND PROCTOR, Proprietors and Managers.

ROYAL THEATRE, MONTREAL, P. Q.

SPARROW AND JACOBS, Proprietors and Managers.

All communications must be addressed to ALBANY, N. Y.

TO MANAGERS.

The Great Drama, THE WORLD

Will be under the exclusive management, the ensuing season, of J. B. Dickson, and will embrace all the States and Territories of the United States and the Canadian, excepting the New England States. None other than Mr. Dickson is authorized to produce this great success. SAM'L COLVILLE, Sole Proprietor.

THE Pavements of Paris

With its grand outfit of scenery, properties and costumes, and the use of the most attractive printing yet executed by the Sturbridge Lithographing Company, is the exclusive property of Colville, Poole and Gilmore, and may be arranged for by application to SAM'L COLVILLE.

TAKEN FROM LIFE

With its scenery, properties and costumes, is the sole property of Samuel Colville, and may be arranged for by purchase or otherwise.

MANAGERS AND AGENTS' HEADQUARTERS.

ROOM 9, No. 23 EAST 14TH STREET.

Desk Room To Let.

Apply to

H. S. TAYLOR,

Room 2, 23 East 14th Street, New York.

A CARD.

MR. CHARLES HAWTHORNE

Desires to inform the ladies and gentlemen of the dramatic profession that he will open rooms at

806 BROADWAY.

On or about the 15th of June, 1885, for the business of Stage Costuming in all its branches. Mr. Hawthorne has been for many years actively connected with the stage, and has thorough knowledge of the art of designing and making correct, elegant and comfortable costumes for the various historical periods of all plays in modern use upon the stage; and as it is now his intention to devote his entire time to the above business of Costuming, etc., Mr. Hawthorne feels assured that he can promise his patrons thorough satisfaction. Designs and estimates furnished on application.

HARRIS MUSEUM.

On and after June 1 I will be prepared to book

FIRST-CLASS ATTRACTIONS ONLY

On certain percentage at my theatre in Cincinnati, Louisville, Pittsburgh and Baltimore. FIVE-CLASS ATTRACTIONS can get from four to eight weeks. For terms etc., address (no agents employed) HARRIS, Proprietor.

Or E. M. GOTTSCHE, Manager Robinson's Opera House, Cincinnati, Ohio.

"I AM DELIGHTED WITH THE

AUTOSCOPE.

It is a wonderful instrument—of incalculable value to every actor.

"The Autoscope is a revelation to the oldest actor, showing him faults he never dreamed of; thus giving him unerring aid in the struggle toward perfection. It has no equal in studying posturing and gesture."

"NEMION BEEKS," (Only a Woman's Heart.)

"The possibilities of the Autoscope are unlimited. It is worth a hundred dollars to anyone in studying new business. The ladies sigh for it, the babies cry for it, no actor should be without it."

"M. E. CURTIS," (Fam'l of Posen.)

The above testimonials are fair samples of those we are constantly receiving, and express the sentiment of all who see the instrument. The "AUTOSCOPE" is an optical instrument embodying a newly applied principle. No skill is called for in using it. It has but to be placed upon a table, or hung upon the wall, when it will show you a clear, distinct image of yourself and all other occupants of the room or stage, every movement, expression, gesture and all details of dress, together with the stage settings or other surroundings—practically a living, moving picture in natural colors. The instrument is easily carried in valise or trunk, as it measures only 12x12x12 inches, and weighs less than five pounds. The Autoscope is made and sold only by us. PRICE FIVE DOLLARS. Remit by P. O. order or N. Y. draft.

AUTOSCOPE MANUFACTURING CO.,

Akron, Ohio.

AMUSEMENT HALL.

MILLEDGEVILLE, GA.

WALTER PAINE & CO., Lessees and Managers.

Refitted and refurnished. Scenery, etc., complete.

Seats 1,000 persons. City population, 5,000. Six Railroad trains daily. First-class hotel accommodations at low rates. Miami Georgia Agricultural College with over 400 students located here.

Dates can be secured for season of 1885-86 by applying to

WALTER PAINE & CO.

Actors' Fund of America.

NOTICE.

The fourth annual meeting of THE ACTORS' FUND OF AMERICA ASSOCIATION will be held at the UNION SQUARE THEATRE, on TUESDAY, June 2, at 8 P. M. All members of the association and those who may be in New York on that date are cordially invited to attend.

HARRY MINER, President.

WALTER PAINE, Secretary.

SEASON 1885-86.

## HARRY BROWN

WITH HARRY BROWN A Great Galaxy of Artists.

AND A GRAND ORGANIZATION.

Address

GEO. W. JUNE, Manager, Care Elks Club, 54 Union Square, New York.

Baldwin Theatre.

SAN FRANCISCO, CAL.

The Handsomest Theatre in America.

AL. HAYMAN,

Lessee and Manager.

SEASON 1885-1886 COMMENCING AUGUST 10.

Playing all the Leading Attractions of Europe and America.

For time apply to

AL. HAYMAN.

California Theatre.

AL. HAYMAN,

Lessee and Manager.

POPULAR PRICES.

25, 50 and 75 Cents.

W. H. GIFFORD

OF

CHICAGO OPERA FESTIVAL ASSOCIATION.

[COPY.]

W. H. GIFFORD, of the City of New York, has been Master Carpenter in charge of the stage during the GREAT CHICAGO OPERA FESTIVAL of 1885, and for a month previous thereto.

His services have been entirely satisfactory, and the Association believes there are but few, if any, men that could have handled the department of the great affair with the ability he has shown throughout.

FRED. W. PECK, President C. O. F. A.

Turner Opera House.

SAN ANTONIO, TEXAS.

Seating capacity, 1,000 people. Population 35,000. Renovated and improved for the coming season. Open to negotiate with first-class operatic and dramatic companies.

ERNEST RISCHÉ, Manager.

CHARLES L. RITZMANN.

Importer and Exporter of

PHOTOGRAPHS OF CELEBRITIES.

943 Broadway and 171 1-2 Fifth Ave.

The finest collection in the world! It will repay anyone to give a call at this establishment to look at the immense display. Jobbers and Retailers supplied at lowest prices.

1885 Twenty-first Annual Tour. 1885

TONY PASTOR'S GRAND CONSOLIDATION.

4 COMPANIES—4

TONY PASTOR'S OWN COMPANY,

THE KERNELL'S GREAT COMPANY,

AMERICAN FOUR'S COMEDY COMPANY

and

HARRY WATSON'S MUSICAL COMEDY CO.

Tony Pastor at Every Performance.

Advance Agent. Business Manager.

Mr. C. T. VAN SICKLEN. Mr. H. S. SANDERSON.

Harry Miner's Enterprises.

THE PEOPLE'S THEATRE,

HARRY MINER'S BOWERY THEATRE,

HARRY MINER'S EIGHTH AVENUE THEATRE,

HARRY MINER'S SILVER KING COMPANIES,

HARRY MINER'S THE IDOL OF THE HOUR COMPANY,

HARRY MINER'S BLACKMAIL COMPANY,

HARRY MINER'S HISTORY OF THE THEATRE OF NEW YORK CITY, FROM 1750

TO 1885, WITH ILLUSTRATIONS,

HARRY MINER'S AMERICAN DRAMATIC DIRECTORY.

Address, HARRY MINER,

People's Theatre, New York.

TO THE PROFESSION.

Huntley House, Harbor Island.

MAMARONECK, WESTCHESTER CO., N. Y.

Twenty miles from the city.

Boating, Bathing and Fishing.

The house is pleasantly located in the harbor, half a mile from the railroad station and quarter of a mile from the main land.

For particulars relative to board, etc., address J. T. HUNTLEY.

G. Herbert Leonard.

Having concluded engagement supporting Mr. LES-TER WALLACK, as JULIAN BEAUCLERC in DIPLOMACY, and VICTOR DE RIEL in IMPULSE.

AT LIBERTY FOR SEASON 1885-86.

Address Agents, or 234 West 14th street.

EMBRACING A Great Galaxy of Artists.

TIME RAPIDLY FILLING IN ALL THE PRINCIPAL CITIES.

JANAUSCHEK.

IN HER PRONOUNCED SUCCESS,

MY LIFE.

A SUPERB COMPANY

CARRYING ITS OWN

Magnificent Scenery.

UNDER THE MANAGEMENT OF

H. J. SARGENT.

ALL RIGHT!!

THE GREATEST FIFTH AVENUE THEATRE SUCCESS.

Over the Garden Wall

MR. AND MRS.

GEO. S. KNIGHT

AND THEIR

EXCELLENT COMEDY CO.

Apply immediately to

FRANK W. PAUL, Manager,

Stetson's Fifth Avenue Theatre.

ROSE COGHLAN.

1885 - SEASON - 1886

SUPPORTED BY HER OWN COMPANY IN

OUR JOAN.

A Romantic Four-act Comedy Drama, by HERMAN MERIVALE, Esq., author of Forget-Me-Not.

OTHER PLAYS IN PREPARATION BY WELL-KNOWN AUTHORS.

TIME ALL FILLED. COMPANY ENGAGED.

All communications to

FRANK FARRELL, Manager,

Madison Square Theatre, New York.

MYRA GOODWIN

1885 Starring. 1886

In the title role of the new comedy-drama in three acts, by E. E. KIDDER, entitled

"SIS."

Supported by her brother, the eminent comedian, MR. GEO. RICHARDS,

and a strong Dramatic company. Handsome Costumes, abundant and Elegant Printing.

Permanent address, care

R. E. STEVENS,

1193 Broadway, New York.

Summer Garden Theatre.

EXPOSITION PARK.

PITTSBURG, PA.

Under the management of the Exposition Park Association.

OPENS JUNE 1, 1885.

FOR A SEASON OF FOUR MONTHS.

This new theatre is complete in all departments: Scenery, Dressing-rooms, Property and Furniture Rooms, etc., etc. It is located in the heart of the two cities—Pittsburg and Allegheny. Will seat 2,800 under shelter, and standing-room for as many more.

Combinations wishing time please address

JOHN A. ELLIS,

Pittsburg Opera House.

OWENS' Academy of Music.

CHARLESTON, S. C.

JOHN E. OWENS, Proprietor and Manager

WILL T. KEOGH, Assistant Manager

Business letters having reference to the season of 1884 and 1885 should be addressed to

JOHN E. OWENS, Proprietor and Manager,

Charleston, S. C.

CARD TO MANAGERS.

FOR SALE.

Owing to the great success of CORINNE in opera, the following musical comedies are for sale:

CAPERS (copyrighted)—Played by Corinne Merriam with great success throughout the country. Original vocal and orchestra parts. Can be played by six people.

BIJOU—Comedy by Mark Wolf. Played with unequalled success.

PINK DOMINOS—A laughable comedy.

For full particulars address

JENNIE KIMBALL,

Care Mirror Office.

1885—LAUGHING SEASON—1886

Owen Fawcett's Comedy Co.

I have secured from MR. AUGUSTIN DAILY the sole right for the season of 1885-86, the great comedy success of the

BIG BONANZA.

Managers having open dates and wishing to secure the above, address

OWEN FAWCETT, Detroit, Mich.

MME. IVAN C. MICHELS.

Dramatic Artist and Teacher of Elocution. Shakespeare a specialty. Permanent address, 230 East 14th street.

Professional ladies and gentlemen coached in the leading characters of tragedy and comedy.

## Edward E. Kidder's Plays.

MISCHIEF - LOTTA.  
THREE OF A KIND - SALSBUARY'S TROUBADOURS.  
TOM, DICK AND HARRY - SALSBUARY'S TROUBADOURS.  
ONE OF THE BOYS - ROLAND REED.  
A NEW PLAY (not yet named) - MYRA GOODWIN.

## NIAGARA.

A Majestic Melodrama, with a Continuous Comedy Element.

ACT I.—Lilac Lodge, Kent, England. A ACT III.—The Room of Ruin. Palazzo Battista. Night.

ACT II.—On the Alps. Revenge and Retribution. ACT IV.—The same. Morning.

NOTE.—NIAGARA will tour the country under the personal management of the author.

Effective Scenery, Printing and Accessories, and a Magnificent Company, headed by

MISS ROSE EYTINGE.

Opening date, Brooklyn Theatre, Sept. 21. All communications to

EDWARD E. KIDDER, 234 E. 18th St., New York.

JEFFREYS LEWIS

WILL RETURN FROM AUSTRALIA

Per S. S. Zealandia, which leaves Sydney April 23, 1885.

All communications please address care Baldwin Hotel, San Francisco.

MESSRS. ANDREWS AND SHEPPARD,

After a continuous and successful season of thirty-six weeks, during which time all the principal cities were visited, closed in Montreal the tour of 1884-85.

NEXT SEASON WILL BE INAUGURATED ON SEPT. 14, at the GRAND OPERA HOUSE, NEW YORK, when the great Russian military and spectacular drama,

MICHAEL STROGOFF,

Will be produced in a manner surpassing any former production.

Many New and Striking Novelties Will Be Added.

The costumes and scenery are to be entirely new and will follow closely the original Parisian models. THE GRAND BALLET introduced in the first and fourth acts will be a special feature.

A NUMBER OF CHARACTER AND SPECIALTY BALLETs have been secured which will be led by 3—PROMINENT PREMIERES—3. A FEW WEEKS STILL OPEN.

Address CHAS. I. ANDREWS, or H. S. TAYLOR, 23 East 14th street, N. Y. City.

STANDARD THEATRE, ST. LOUIS, MO.

PROPRIETORS.....JOS. HENNERTY, JOS. J. BUTLER, W. H. SMITH.....SOLE MANAGER.

The Largest, Handsomest, Best Appointed and Favorite Combination Theatre in St. Louis. Capacity, 3,000.

Fourth Successful Week of THOMPSON'S OPERA COMPANY, in Iolanthe, Patience, Pinafore and Billee Taylor. Patronized by the Elite and Wealth of the City to Crowded Houses.

During the Summer this popular theatre will be renovated, newly carpeted, decorated, introducing INCANDESCENT LIGHT and STEAM HEAT. No expense will be spared to keep this house as it has always been.

THE FAVORITE FAMILY RESORT OF THE CITY.

Regular popular prices will prevail, viz.: 25c., 50c., 75c. and \$1. The third and fourth regular season will commence September 6. First-class Dramatic Combinations, spectacular Dramas and Opera Companies desiring time will please address

W. H. SMITH, Manager.

METROPOLITAN SCENIC STUDIO.

FOX AND SCHAEFFER.

247 West Twenty-fourth Street, New York.

[COPY.] CHICAGO, April 21, 1885.